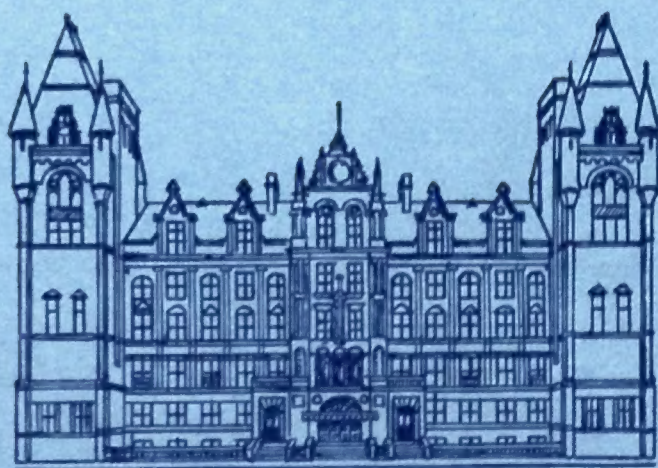


ROYAL COLLEGE OF MUSIC MAGAZINE

CHRISTMAS TERM 1973

VOLUME LXIX No. 3



Gillian Ashby

THE R.C.M. MAGAZINE

FOUNDED 1904

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THE
R·C·M MAGAZINE



'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM
UNION

VOLUME LXIX No. 3

1973

The Director's Address

Monday, September 24th, 1973

Today is probably the last time I shall have the opportunity to address you as your Director. It is a sobering thought for me but exciting for everyone else. During my time, four or five generations of students have passed through the College. For me and my wife it has been the culmination of our professional life. During the holidays I have thought of those years and read some of the words I have said at the beginning of each academic year. What I have to say today will therefore be something of a recapitulation and I shall try to convey the joy and satisfaction it has been to me to be here.

At Sir William Harris's funeral two weeks ago I noticed that the average age of the congregation was over sixty. It made me realize that few under that age knew anything about that gentle and great Church Musician. It also brought home to me that most students during my reign have probably known me only as the vague figure at the end of the passage known as the Director.

I am therefore going to tell you as briefly as possible my own experience in Music so that you may know why I behave as I do. As a result of winning first prize (25p) at a village Flower Show by singing 'Robin Adair' at the age of nine, I became a chorister at New College, Oxford, with Sir Hugh Allen, who later became Director here. I was a pilot in the Royal Naval Air Service and after the First World War I went into business in the City. After six months I began to think exactly as my grand-nephew does today. He wrote recently:

'The world has nothing to offer the young man any more and after two years in the business world I can see that the majority of people are out to make money and more money. This greed for wealth is something I cannot understand. Give me a Spring morning or a fresh snowfall, those things mean more to me than cash in my pocket. Kids nowadays have nothing to look forward to; smog kills the scenery and advertising and other despicable influences hide the real things in Life'.

He gave it up and is now living an open-air life in Africa. I gave up the City and came to join the College. Maybe you, too, are here because you find in Music the satisfaction of spirit the business world cannot give.

I studied with Albert Garcia and Plunket Greene and organ and piano with Sir Walter Alcock, Dr Thomas Fielden and Dr Thalben Ball.

Here I first saw my wife, playing the Dohnanyi 'Variations' with Dr Adrian Boult and the First Orchestra. We have 'lived happily ever after'; at least I have! I was a professional singer from 1925 until the Second World War in 1939 when I rejoined the RAF (Sir Neville Cardus has often spoken of the pre-war years as the vintage period of English Singing).

After the war, from 1946-50, I was Music Officer for the British Council in Italy; from 1950-60 Professor at Cornell University, USA, and since 1960 your Director here. An eclectic experience you may say, but at least it prevented me from becoming parochial or purely academic in outlook.

Looking Back

I see I have praised you all a little for various virtues; your curiosity,

impetuosity and desire for change but have also pointed out that your good points are not your fault but your bad points certainly are.

There have been a number of fashion changes since 1960. I remember the consternation in College when stiletto heels were in vogue and at their height; the noise in the passage and the damage to the carpets were prodigious. Indeed, at one stage, stiletto-shod ladies were invited to remove their shoes before entering the Concert Hall. And, indeed, it is not really so very long ago that the West Staircase was reserved for female students and the East for men. You may imagine therefore the problems caused to the Administration when changes occur in human and student behaviour. The question of fines for unpunctuality, of trousers and mini-mini skirts for girls; hair styles for men and women, shoes on stilts, and other ephemeral fashions are things which have caused a lot of thought and amusement over the years.

I have spoken at various times of:

Education—That it is a dull subject having nothing to do with teaching but is a life-long discipline of the individual by himself.

Of New Ideas—Methods and Systems—being of no import without a fine teacher. The Suzuki method of Violin Teaching is a case in point. Whilst Suzuki himself is a great teacher some of the teachers of his method (which is as old as the hills) are without personality and are interested only in the method.

Of Entertainment—That we must never forget that a professional performer must please to live and as Sergius Kagen wrote: 'To perform for your own pleasure needs only desire. To perform for other people's pleasure needs certain standards. To perform professionally demands excellence.'

Of Excellence—Of the need for you to set your sights on Excellence and remember that history has been made by people who refused to accept average standards and who have strived to attain excellence mentally, morally and physically.

The need for the College to maintain its Excellence by having the finest teachers and talent possible and to see that our curriculum, projects, facilities and individual interests are maintained in as liberal a manner as possible.

Of Drugs—That in certain circles of commercial entertainment, hallucinations and emotional extremes are encouraged—but the exact opposite is required of the professional musician, for his life is disciplined, and it would be foolhardy for any musician to jeopardize his career by taking them. Drugs are, of course, narcotics which the Oxford Dictionary describes as 'inducing drowsiness, sleep, stupor or insensibility'. Smoking and alcohol are also mild narcotics but their effects are well known and comparatively harmless whereas the after-effects of drugs can be disastrous to mind and body.

Of Sex—How we often think about it but seldom talk about it, it being one of the greatest blessings given to mankind. That you can have Love without Sex and Sex without Love, its highest state being consummated in marriage, its lowest in promiscuity. The need to equate your private life with your working life and to keep a standard of decent moral behaviour. If not, you will become unhappy and disillusioned and cultivate a chip-on-the-shoulder, which is perhaps the greatest hazard for a young musician.

Of Discipline—I have spoken so often about this unpopular word, for it is perhaps the most important thing in your lives. I am reminded that Mr John Russell wrote that Nadia Boulanger was like a Master-

singer talking to the Apprentices when she told us, 'Now is the time to think of technique—later will be too late'. Technique is discipline and it applies to work as well as the hours spent in technical exercises. Each year I have had to read the riot act about bad attendance, unpunctuality and a so-called apathy or nonchalance on the part of a small number of students who cannot or will not discipline themselves. The spirit of the College is what matters, for there has always been and still is, thank God, a special allegiance to the College among professors and students which is spiritual in quality. We take high musical standards for granted. It is the spirit and sense of personal pride in the College which has made it a very special place. Not for nothing—the College motto—*The letter killeth but the Spirit giveth life*.

Looking Forward

A student said to me in 1962, 'I look forward to the next ten years in Music with great excitement'. I hope you all feel the same spirit and vitality within you today. I certainly did at the meeting this last weekend of the Executive Committee of the Association of European Music Colleges in Geneva. The Association consists of some 80 Heads of Conservatoires, Academies and Hochschulen of Music. I have the honour to represent Great Britain on the Executive Committee of 12 members from Switzerland, Denmark, East and West Germany, Sweden, Holland, France, Hungary, Poland, Austria and Czechoslovakia. It was really exciting to see how we all had one main topic to discuss for our Congress next year; namely the influence on the development of Music by the Colleges now and in the future. It was heart-warming to find the utmost friendliness among so many different nationalities free from political or controversial feeling. There was only the desire to enquire and help each other for the benefit of music in Europe.

Individuality and Personality: I would like to suggest some of the things which I consider to be of supreme importance during your time here. Harry Plunket Greene once said, 'There's a style in the doing of everything'. Milton Babbitt, speaking of Old and New Music, wrote 'I am only interested in the organization which is individuality in Music'.

Benjamin Britten has said, 'What is important in the Arts is not the scientific part, the analysable part of music, but the . . . quality, which cannot be acquired by the exercise of a technique or system. It is something to do with personality, with gift, with spirit. I simply call it magic-quality . . . and I value it more than any other part of music.'

Sir Charles Santley, the great Victorian 'basso-cantante', said, 'It is not the absence of faults that makes an artist but the presence of noble qualities'. I am sure many of us have thought that examiners appear to notice our faults and would do better to notice our noble qualities. E. W. Swanton wrote recently in the *Telegraph* about the spirit of recent cricket Test matches and I substitute the word 'music' for 'cricket' for they have much in common. He wrote 'The finest axiom in 'Music' (cricket) is that it reflects the character of those who play it. 'Music' (cricket) is as good or as bad as the players care to make it'.

Values: This brings me to the thought that the mind is more important than technique. It is the solving of ideas and problems that makes the fine artist. Hours spent on technique are wasted unless you can bring the music to life. Contemplation is essential to creative work. Musicians, especially, can find in books, the visual arts, Nature, and in Faith (religion) the inspiration to help develop the magic quality in performance.

But it is not only the mind which is important to the musician. The body is equally important. Most Colleges of Music in Europe and America have compulsory PT. Our facilities for physical fitness are lamentable and it is largely the excellent activities of the Students' Association plus a few individuals who provide the means for sport. Yet, I would urge you all, especially pianists, to take every opportunity for outdoor exercise. In London it is no great pleasure to walk through noise and foul air, but you can make opportunities to walk in the Parks where at least there is a modicum of peace and pure air. Sir Henry Wood, the Founder of the Proms, insisted that all his students walked for half an hour in Regents Park every day. When I taught singing here I insisted that my students did the daily-dozen exercises to develop breathing and general well-being. There is no doubt that a good sweat once a day clears the mind and body of a lot of cobwebs.

Appreciation

What is it that has made the College so famous? Each generation has produced a number of brilliant professors and students who have built a heritage of which we are proud. During my time as Director I have been blessed with such splendid people. Our *Patron* and *President*, who have always shown personal interest in the College; *The Council*, made up of eminent men and women in public life who are passionately devoted to Music and the College, have given me the greatest freedom and guidance in the governing of our affairs. The *Professors* by their dedication and, in particular, the Board of Professors who have encouraged and helped me beyond measure. And if I may mention one Professor in particular to whom I shall always be grateful for his wise counsel and great friendship; that eternally young and debonair character, Dr Herbert Howells. The Registrar, Bursar and the Administration who have patiently suffered the expansion and pressure of work throughout a time of social and financial upheaval.

Without all these splendid people I know I would have floundered.

I mention the students last because it is to them that I wish to say my final words of gratitude. During the last decade we have been blessed with some 3,000 students. In general I could not have wished for a finer lot of young men and women. There have been very few disappointments and many successes. In particular I am thankful for the splendid spirit shown by the Students' Association. This has developed so well and is now an integral part of the management of College affairs. I hope that the whole student body realize, as I do, that we owe a great debt to these public spirited and fine people who give so much valuable time to help their fellow students.

Last year Michael Reed and his Committee gave us all much friendly help and co-operation. This year Roger Chase is President and Phyllida Hearn Vice-President. I wish them a happy year of office.

Finally: One of the great stimulations I have had as your Director is that I have been surrounded by professors, staff and students with imagination. It has been a great spur in my reign to try to keep ahead of these vital intellects which, to my mind, are the very heart of our existence.

My wife and I will never forget this or the kindness and charity they have given.

You still have to put up with me for two more terms, but I would like to leave you with two more quotations which to me pinpoint the whole of the practical and spiritual nature of our work.

Nadia Boulanger said here, 'I will not wish you happy lives as artists. No artist can hope for such a thing . . . for it should be an unremitting search for perfection'.

And Shakespeare, who might have had you and us in his mind when he wrote: 'On such a sea are we now afloat

And we must take the current as it serves
Or lose our ventures'.

Mr Jack Morrison's Speech on Prizegiving Day

19th July, 1973

Ladies and Gentlemen,

I know that the Annual Presentation of Prizes is an important date in the calendar of The Royal College of Music.

For the successful students: those who have to receive their prizes and awards this day, of course, must be an exciting but serious step in their musical life.

For all other students, for the teaching staff, the members of the administration, for all friends of The Royal College of Music, this day is a happy change in the normal routine of College life.

We are all delighted to be here and congratulate the students on their success in their examinations, and we wish them, as we wish all the students, all the best in the years that are ahead. We are reminded by a distinguished music personality that examinations and competitions are not intended that we should 'beat each other', but rather, we should, together, 'Pace out the road to perfection'.

For me, too, this is an exciting occasion when responsibility and pleasure are happily combined.

I feel, somehow, that I am also receiving a prize—a sort of complimentary prize—not for work done in the past but in anticipation that anything I may do for this great College will be with redoubled energy.

I have been introduced by Sir Keith Falkner, your Director, in gracious and generous terms—characteristic of him—the reason why we all have for him a profound respect, and, if I may say so, a deep affection.

If anything saddens this otherwise happy occasion it is because we are told today will be the last time Sir Keith will attend a presentation of prizes in his capacity as Director.

I feel sure you would want me to express on your behalf, as I do on my own, our good wishes, and that we share with so many who know him our deep sense of appreciation for his contribution to music and musicianship. Whether one is young or old, student or teacher, lovers of music, professional or amateur—all will remember his wise counsel, his practical guidance, his constant encouragement. In heart and in mind, wherever we may be, we will always be grateful to him and Lady Falkner who, in her own right, has done so much for music in general and the Royal College in particular.

We are sorry that Lady Falkner cannot be with us owing to an indisposition, and I know you would like me to convey our good wishes that she will soon be well again.

Sir Keith, we wish you a Happy Retirement. We feel, after you have enjoyed a well-earned rest, the world of music will be ready to welcome you back with open arms. Someone expressed in the following words the sentiments we all have:

‘May you have Health and Wealth
and vision to use them
May you have Peace and Power to pursue them
May you live long on the Best
and, when you are ripe for a rest
May you be numbered amongst the Blest’.

In front of gifted students and experienced teachers, it would be as presumptuous as it would be pretentious if I were to speak of music. I am but one of the many millions who are lovers of music, who are glad to live in the environment, in or near the society of lovers of the Arts. We who live in this great country are well aware of the opportunities of cultivating and developing our cultural personalities—in music, as in all the Arts. We have the ancient, the traditional, the classical to its most modern expression, to be seen, to be heard, to be studied.

Side by side, we have the great institutions of learning, the Universities, the Colleges like this great centre, which have standards we endeavour to reach, values which we cherish, which create for us a ‘way of Life’, stimulating, challenging and satisfying, appreciative always of the opportunities of extending and expanding our artistic and cultural standards for ourselves and the contribution which we can make to the society of which we form part.

We who live in London are doubly fortunate. In the words of a visiting music critic from abroad—

‘London is a perpetual music festival—with an abundant never-ending flow of music’.

Like you, I am deeply appreciative of all this. Like you, I have been fortunate to have been brought up in an atmosphere of music and all that this implies, and I am confident that, like me, you will always be appreciative of what this great Royal College of Music has meant to all of us and that together we will try and help this great College to maintain its noble virtues and high values, for ourselves and for those who follow us.

MUSICIANS’ SERVICE OF REMEMBRANCE

The Annual Service in commemoration of musicians was held at the Church of the Holy Sepulchre, Holborn, on May 30th. The Choir-training Class, conducted by Richard Latham, sang *Bring us, O Lord God*, by Sir William Harris, and Purcell’s *Jehovah quam multi sunt hostes*. The hymns *Lead kindly light* and *All my hope on God is founded* were sung to tunes by Sir William Harris and Dr Herbert Howells respectively. The reading from *John Inglesant* by J. H. Shorthouse was given by the Director. Richard Popplewell was the organist.

Editorial

When all possibilities have been explored and dismissed, whatever remains—however improbable—must be the truth. Such is the advice on deductive reasoning offered by Sherlock Holmes* and it is indeed the touchstone that would seem to have led to some of the most wonderful revelations both in natural philosophy and in the arts as well. The energy of mind and the imagination of Einstein gave him the courage to accept the wild hypothesis that the dimensions of time and space are inseparably welded together in convolutions that are imposed on them by gravitational fields, thus leading him to his remarkable General Theory of Relativity, which in cosmology now supercedes Newton's old theory of gravity. Readers must excuse my continually 'dropping' this name but I am sure that they will agree that, when 'the fever of life is over and the busy world is finally hushed' a plaque might well be placed on this planet—supposing that there is a smooth surface left anywhere—stating 'Leonardo, Einstein and Bach lived here!' They certainly gave light and energy to the minds of man, yet were content to shun the star-studded firmament of publicity. It is by their works that we truly know them. How many others may there be whose light has not yet or may never reach us?

I am not confusing with Astrology when I say that the lives of men, at the hands of their fellow men, do seem to be mirrored in the workings of the universe at large. The stars and planets gyrate in their orbits, going about their business without 'to do' and it is only when the unexpected occurs, a super nova or a comet flashes into prominence, that we sit up and take notice whilst those purveyors of cheap publicity, the news mass-media maniacs shriek their head-lines at us, often misplacing their facts. So with the world and the world of the arts in particular. We have no difficulty in recognizing the great ones—they have proved their worth with spectacular occasion; but what of the unsung heroes, the back-room boys and girls whose endeavours have helped create the gravitational vortices that have spun the 'stars' into brightness?

There is a well known Harrow School song that extols the virtue of the unselfishness needed in the playing of the School's own particular brand of football. It is entitled—'Three Yards' and one verse runs:

When you had the toil and the tussle,
The batter of ankle and shin;
Tis hard in the moment of triumph
To pass it, another to win.

I could hope that many a present day 'soccer' star would well mortify his conceit by trying his hand at this much more arduous game.

One of the popular astronomical pieces of well-worn news at the moment is the concept of the Black Hole. If you will forgive me—Einstein's Field Equations predicted this possibility in 1915 but the real kudos for the theory must be given to Pierre Simon Laplace who deduced the idea back in 1798. There is nothing new! Yet the present day observational work in this field is undoubtedly bringing great excitement. Briefly, to explain the position, it is thought that when a mass of matter is contained within a limiting radius—the Schwarzschild sphere—its gravitational field becomes so intense that light is no longer able to leave it but, like a 'heavy' object, falls back to 'earth'. Thence by the above mentioned supposition that time and space are themselves the swirling dimensions in the whirlpool that we call gravity, it is realized that many

* *The Beryl Coronet* from *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle.

weird changes could come about in the laws that we normally accept in our drab Euclidean existence. The Mikado's 'cloth untrue—the twisted cue and the elliptical billiard balls' are not such a far cry and indeed time could be so transformed that Heine's terrifying 'Doppelgänger' might indeed be our experience, could we exist physically in such mysterious regions. How excited Schubert might have been to possess this realization when setting this grim song or indeed that other wonderful poem of Goethe's—*An Schwager Kronos!* It is now thought that the mystery meteorite that devastated a thirty mile diameter region of Tungusta, Siberia in 1908 was an asteroid or minor planet shrunk to the dimensions of a molecule thus to become a 'black hole' and to be able to pass right through the earth, unseen except for the cataclysmic trail of events that it caused on its journey. Thus scientists are now searching for records of unusual happenings at its exit point which they calculate must be somewhere in the North Atlantic! Our sun with its diameter of 865,000 miles would become a black hole could it shrink to a diameter of a mere three miles! But, you see, this is all very exciting and news-worthy. What other events are taking place in the sky to-day? Lunar and general space-exploration is now 'old hat.' It is true that there is a Martian space probe due to arrive there very soon, but the planets plod on unwearily and probably not exciting much notice from man. It happens that their progress in the sky at present places all the major ones in good position for naked-eye observation. Venus is bright at sunset and so too is Jupiter, though low in the sky at early evening, whilst Mars is very bright and prominent-way up in the mid-night sky, later followed by Saturn. This all reminds me of a most interesting water colour I once saw in Gustav Holst's house at Thaxted, appositely entitled 'The Planets', in which the artist, Harold Cox, simply depicts a black night sky with all the planets as dots strung along the plane of the ecliptic.

Next year we will all be celebrating the centenary of Gustav Holst, a man who like the great names in music, art and science that I have already mentioned, shunned the spectacular and drove his great energies into many channels, not the least of which was in teaching, both the would-be professional and also, more important, the amateur. Might I therefore strike a true editorial note at this juncture and announce that the Magazine will hope to produce a special Holst edition next summer and, in preparation, I would exhort all readers who have any recollections or contributions on the man and his music to send them to me as soon as possible.

After *Saturn the Bringer of Old Age* with its seeming dissolution of Time into Eternity, one of my favourite numbers in the Holst Suite is *Mercury the Winged Messenger* with its bubbling oscillation of hemiola rhythmic stress which reminds me of electrons dashing back and forth from one energy level to another in the atoms of an incandescent gas. The planet Mercury itself, indeed, is like many musicians and artists who lead such an energetic, busy life that they often escape notice. However, I hope that this edition will be published in fair advance of November 10th, 1973, for upon that day, between the hours of 7.45 a.m. and 1.15 p.m. this elusive planet will be seen to cross the disk of the sun in only the eleventh of the fourteen transits that are taking place this century. It is to be hoped that the skies will be clear for this rare event to be witnessed but here I make no apology for a sincere word of warning. Under NO CIRCUMSTANCES should one view the sun directly through any form of telescope or binocular, even if it is supplied with a so called sun dark-glass, a sales practice that ought to be banned by an Act of Parliament.

The only safe method is to project the sun's image on a white card placed at a convenient distance behind the telescope eyepiece. Direct viewing, and this could include naked-eye observation, will result in IMMEDIATE SCORCHING OF THE RETINA AND PERMANENT BLINDNESS.

I would close this editorial, then, in paying respect to the many, many worthy musicians who have been content to stay hidden from the direct public gaze. Many who have helped some other spectacular 'sunrise', yet who themselves have led an existence which might easily go undetected as the swift shaft, the brief burning exhalation, of a meteor. Many such have probably appeared in our Births, Marriages and Deaths page, yet that has been the only Almanack of their noble passage through life. There are the many scholars who have quietly waged some of the most ardent battles in unravelling the wealth of early music, such as the realm of the complex isorhythmic motets and masses of the fourteenth century. The writers and critics who act out the symbiotic process with living music and, like the directly invisible bacterium, at best play the supremely important role of assisting knowledge and assimilation of music new and old, but who also, alas, can at worst often destroy creation.

A last astronomical note. The most spectacular event in the skies this year will be the approach of the comet Kohoutek which will be at perihelion on December 24th, coincidental with an Annular Solar Eclipse, where the Moon, being further away from the Earth at this time, leaves a rim of unobscured sun as it moves into occultation. Let us hope that, with men, this might be a portent for a Wellsian Change in our dealings with one another and a reminder in the sky of another spectacular astronomical event that once heralded the birth of One who also eschewed pomp and who, when all the terror, tyranny and tragedy that has been waged in arguments as to how to worship Him are forgotten, has left us with the priceless heritage of some very good advice.

UNIVERSE

A Black Hole can offer no light
For its matter is packed in so tight,
That the Gravity Field
Forbids it to yield
Any waves on their outward bound flight.

An Isorhythmic Motet
May cause many scholars to fret
Over color and talea,
The roots of their failure,
Thus Machaut keeps plaguing them yet!

A critic who worked from his bed
Hadrn't heard that a singer was dead.
Face might have been saved
If only he'd 'raved',
But alas he had 'panned' him instead.

R.C.M. Union

The main event of last term was the Annual 'At Home' about which Ralph Nicholson has written elsewhere in this issue. We were delighted to see such a large number of Collegians and their friends, and we are most grateful to all those who contributed to our enjoyment in the entertainment.

We have been saddened by the loss of a number of Union members during the past few months: Dorothea Aspinall (a member of the Committee), Mrs Vernon Davies, Sir William Harris, Michael Mullinar, Colin Taylor and Mrs J. A. G. Taylor (formerly Mrs Leslie Woodgate).

It would be a great saving of time and expense if members who do not already pay their subscriptions by Banker's Order would consider doing so, or at least pay on receipt of a first reminder.

The Address List will be reprinted next term. Please let us know of any change.

SYLVIA LATHAM
Hon. Secretary

NEW MEMBERS

Balme, John
Beers, Adrian
Durrant, Miss Judith
Evans, Mrs P. K. (Patricia Marshall)
Gouriet, Gerald
Hocking, Anthony
Howard, Colin P.
Jackson, Robin
Jerrold, Mrs M. Diana Nicholson
Lowe, Timothy
Mackev, Mrs G. (Gillian English)

*Munro, Donald
Nicholl, John H.
Norman-Butler, Mrs E. (Belinda Ritchie)
Pearce, Miss Cynthia
Puckle, Miss Melanie
Rees-Jones, Alban
Southwood, Mrs Stuart (Freda Pettitt)
Stoutzker, Ian
Stovell, Mrs D. (Doreen Jones)
Whiteley, John S.
Yellon, Mrs A. (Alice Aronowitz)

**Life Member*

BIRTH

Wearne: to Jane and Michael Wearne* on June 27th, 1973, a daughter, Amelia Jane.

MARRIAGES

Ebling-Thurman: Paul Ebling to Mary Thurman* on July 21st, 1973.

Martyn Jennings: John Greaves Ross Martyn to Pauline Jennings* on August 4th, 1973.

Tunnell Roulston: R. Tunnell to Brenda Roulston* on June 16th, 1973.

**Denotes Collegian*

DEATHS

Aspinall: Dorothea, wife of Anthony Noel Gurney Richards, on May 19th, 1973.

Cruft: Winifred Frances (née Abels), wife of Eugene Cruft, on September 12th, 1973.

Davies: Mrs Vernon Davies (Charlotte Smith), on July 25th, 1973.

Harris: Sir William, KCVO, MA, D.Mus, FRCM, on September 6th, 1973

Mullinar: Michael, on June 16th, 1973.

Richards: Anthony Noel Gurney, on July 4th, 1973.

Swann: Helen Margaret (née Young), on July 13th, 1973.

Taylor: Colin, on June 20th, 1973.

Taylor: Lena (née Mason), wife of Joseph A. J. Taylor and widow of Leslie Woodgate, on August 3rd, 1973.

Thompson: Barbara Elizabeth, daughter of the late Sir Hugh and Lady Allen, on June 24th, 1973.

The Union "At Home"

This year the annual 'At Home' was held a little later in the term than usual, taking place during the first week of July. After the glorious sunshine of June the weather ironically turned a little sour, with threatening clouds and drops of thundery rain greeting us as we arrived for one of the highlights of the RCM's calendar—for many, an evening of nostalgia. The evening began, in fact, in an atmosphere of rather mixed emotions. At Wimbledon, Roger Taylor had just reached 4-4 in the final set of a semi-final match against Jan Kodes when bad light had stopped play for the day, while Colin Cowdrey had just reached his hundredth century, at Maidstone.

After a few appropriate words of introduction by the Director, Mrs Irene Bogacki unveiled the Memorial to the twenty-one Collegians known to have lost their lives in the Second World War, the two tablets flanking the plaque in the centre of the wall facing the entrance to the College. This, of course, bears the names of those who fell in the First World War. Mrs Bogacki will be remembered by her contemporaries as Irene Crowther, who married Ronald Onley whose name appears on the tablet; he lost his life while on flying duty.

We then assembled in the Concert Hall for what has become a strong tradition of good food, good wine, and friends old and new. There were nearly 400 present, including about 45 present students. It is always a little difficult to persuade those still at the College that these annual 'do's' are not the sole prerogative of an exclusive 'old boys' club' but that students are always very welcome. In fact, without those at College becoming permanent members of the Union, its future would inevitably be in jeopardy. Its healthy continuity of life depends on 'those present'.

It was with the usual hubbub of anticipation that we eventually descended to the Opera Theatre for the hair-letting-down. And who better to open the proceedings of the light-hearted fare on the menu than—to quote the words of the BBC's Chairman of 'The Good Old Days'—'Our own, our VERY own—Madeleine Dring'. As she stood in front of the closed curtain in a long evening gown, the colours of which blended so cleverly, her opening gambit underlined her professionalism and must be quoted in full:

PROLOGUE

Ladies and most Gentle Men,
Midsummer madness is here again!
'This is the part where you can't drink and smoke
And we've lowered the lights, so you can't see the folk
That you missed upstairs and knew you should greet
Before sneaking down to pinch a good seat.
(And I do refer to the chairs.)

Now it's most disconcerting to meet people when
They seem to know you—but you don't know them.
Who *was* that strange woman upstairs called Morgan
Who swore it was you, sir, who'd taught her the organ?
She said it was something she'll never forget—
What a flaming shame you teach clarinet!

And while we're about it—who was that *old* bod
Who said we'd been 'students together' —oh God!
I've a dreadful suspicion he may have been right,
So let us leave Memory Lane for tonight.

Sit back and relax—stub your fag on the floor.
It's too late for the loo for we're bolting each door
To ensure your enjoyment,
Make sure that you stay—
Now, one wave of me wand
And the show's under way!

So open the curtain and let there be light
(From dear Pauline Elliott who's back for tonight).
Now it's over to you—so give a good hearing
And give your applause to Howard and Spearing.

And so, on with the show and, appropriately, the first two artists were both present students. Colin Howard and Robert Spearing treated us to an absurd piece of Edwardian melodrama entitled 'March Across the Desert'—a dramatic piece for piano and narrator by John Pridham and Robert Spearing. This was a naïve and uncomplicated affair, and with the audience in a mood for anything, the well-worn music hall byplay—from finding the piano too far from the stool, dusting the keyboard with a large feather duster, to an apparently insuperable problem as Colin held the lid of the piano hopefully open with Robert left unhappily trying to decide what to do with a stick which was about two feet too long. All clean fun, enjoyed by the always receptive audience who must have made the performers' task of amusing us—and they obviously did—a surprisingly encouraging one; for anyone experiencing this for the first time, it is something one remembers with lasting pleasure and satisfaction.

'The Family Photograph'—a mime play in one act by Margaret Rubel with music by Johann Strauss—was presented by a large cast of students, with continuous and expertly played accompaniment, tirelessly projected by Carol Wells from the piano in the orchestral pit. The scene was a Victorian photographer's studio, with the hallmark of Margaret Rubel's direction permeating the production, containing delightful individual touches, perfect timing, unselfconscious humour and a never overdone skit of a long-forgotten but welcome 'reprint' of a Victorian domestic scene. (The present writer, being busy behind the scenes some 16 years ago, missed Miss Rubel's own solo 'show-stopping' Maypole Dance. Perhaps someone with a more persuasive way than I seem to have, will inveigle her just once more, with her exquisite artistry, to 'bring the house down' again, where the audience always goes well beyond meeting you half-way!)

Our Visiting Artists for the 1973 'At Home' were 'The Stringalongs'—an all-male vocal quintet who occupied the second and fourth 'spot' in the programme with two well-contrasted groups of songs, madrigals, spirituals and inevitable 'folly', 11 according to the programme, but ready to satisfy our insatiable appetites by adding a delightful soupçon or two before we would let them return to the more serious business of teaching at public schools and singing in cathedrals in the West Country. Their programme varied from 'Anon.' to Gershwin arr. Latham, R.M.,

from Morley to Mozart arr. Spiegel and Jennings, to Bernstein's 'Maria', Kern's 'These Foolish Things' and a rousing rendering of 'Jericho'.

This group of five friends had met, like a number of recently formed teams, when in similar environmental situations created by choral scholars meeting and by cathedral music-making, and they are now pursuing their own talents all near enough to Cheltenham for regular meetings. Their joint enthusiasm and unanimity gave a general air of spontaneity and self-enjoyment which was soon communicated to their audience. These lines being written after a fair passage of time since July, one is left with a number of highlights which linger and underline their general sense of cohesion. The first was a remarkable start to each song *apparently* without anyone suggesting on what note they should begin—rather like a French train which always *used* to leave a station without anyone seeming to take any action!—and they later admitted to *NOT* possessing a member with 'perfect pitch'! Apart from the obvious enjoyment in singing to us—and at times the discrepancy in the height of each member was an asset in the more humorous numbers—one of the lasting memories, from many felicitous moments, was of their exquisite *soft* singing. Anyone having to leave the theatre to catch the last train to Gloucester—whatever these delightful fellows had planned—could only decently do so in bedroom slippers. What more appropriate end to an evening of re-union and fun, well up to what one always hopes for, than their final encore—'Time gentlemen, PLEASE!'

RALPH NICHOLSON

Ex Oribus . . .

A Choral and Orchestral Concert was being given by the Cambridge University Music Society on the occasion of the Festival of Britain in 1951. One of the main items was Herbert Howells's *Hymnus Paradisi* and prior to the final rehearsal on the day, your editor was asked to organize the transportation of a harp to the Guildhall, Cambridge. I gained the co-operation of a friend of mine who owned a vintage London taxicab that he had converted into an open coupé and at 8.0 am we presented ourselves at the home of the lady harpist, not unappropriately called Miss Edith Shillington Scales.

It was whilst rounding a very sharp bend by Newnham Ladies' College that a couple of navvies espied me clutching the harp in the back of the open taxi and shouted out: 'Lawst yer way—mate?'

Visitors to the College

Summer Term 1973

On May 14th Professor Howard Brown delivered a lecture on 'The Idea of the Renaissance in Music'. On May 21st Mr James Blades lectured on 'The World of Percussion'. On June 19th, Lennox Berkeley honoured the College with his presence at the performance of his opera *The Dinner Engagement*. For details of the programme readers should turn to page 97.

The Royal Collegian—Home and Abroad

RICHARD ARNELL is currently re-editing the second edition of *The Technique of Film Music* by Roger Manvell and John Huntley for the Focal Press. This is to be published later in the year. He has also been elected Chairman of the Composers' Guild of Great Britain and Chairman of the newly formed Board of the Young Musicians' Symphony Orchestra whose President is Antony Hopkins. Mr Arnell is currently designing a mixed media work for a Science Fiction Festival entitled *Astronaut*.

A. E. F. DICKINSON gave addresses with illustrations last year on 'The creative career of Ralph Vaughan Williams' at Surrey University, a meeting of the LSO Club and Southampton University, and on 'The Vaughan Williams Symphonies' at the Welsh College of Music and Drama in Cardiff Castle and Reading University, the last with special reference to the composer's scripts.

MARTIN ELLIS has been appointed Assistant Director of Music at Taunton School.

DONALD FRANCKE's à capella *Mass Lux et Origo*, based upon the Plainsong for Easter Day, was given a first complete performance by The Fayrfax Singers under the direction of Nicholas Milner-Gulland at St Martin's Chapel, Chailey Heritage, Sussex, on September 15th, 1973.

FIRST CHAMBER ORCHESTRA under the direction of its conductor, Mr Harvey Phillips, gave concerts in a Tour of the West Country which took them to Dartmouth and Dartington on May 18th and 19th respectively.

ERNEST HALL, OBE, has been given the singular honour of having a Woodwind or Brass Concerto Trophy named after him at the Hong Kong Schools Music and Speech Association Festival. The award has been named and donated by Mr John Cheng Kai-chou, a member of the staff at the schools. The news has been sent by Mr Dennis Parker, Chairman of the Association.

ANDREW JONES is engaged in research on the motets of Carissimi which will be taking him to a number of European Libraries including Paris, Munster, Vienna, Como, Bologna and Rome.

RICHARD M. LATHAM has been appointed Director of Music at St Paul's School.

LEONARD PAICE gave a recital at the Wigmore Hall with DOREEN WALKER, KELLY ISAACS and GILLIAN SALMON on June 21st, 1973.

CHRISTOPHER REES is at present a Lecturer in Music at the Cambridgeshire College of Arts and Technology.

DR MARY REMNANT gave an illustrated lecture at Harvard University on May 10th on 'Bowed Instruments in Mediaeval Europe'.

DR BERNARD ROSE was elected Vice-President of Magdalen College, Oxford, where he has been Organist and Fellow since 1957.

FREDA SWAIN, together with Simon Preston and DONALD FRANCKE, gave a special concert in aid of the Royal Academy of Music Appeal Fund on Saturday, September 15th, 1973, at Marlow Parish Church. The programme included songs by Freda Swain as well as her new arrangements of Charles Dibdin Sea Songs and a first performance of her setting of Psalm 150.

DR CEDRIC THORPE DAVIE, Professor of Music at the University of St Andrews, was joined by the BBC in the celebration of his 60th birthday by their broadcasting two radio programmes of his works on May 30th, 1973. The first concert, which he conducted himself, consisted of his Symphony in C major and the cantata *By the River*; the second of the song-cycle *Directions for a map* for soprano and string quartet, sung by Joan Alexander.

JOHN WHITELEY has been appointed Assistant Organist at Bury St Edmunds Cathedral.

DAVID WILLCOCKS, Director Elect of the Royal College of Music, and Director of Music of The Choir of King's College at Cambridge, recently visited Canada with the Choir. They gave concerts in Kingston, Toronto, Ottawa, Montreal, Charlottetown and Halifax, as well as singing two Morning Services in St James's Cathedral, Kingston. The tour started on September 1st and ended on September 12th, 1973.

BENJAMIN BRITTEN, O.M., C.H.

A sixtieth birthday greeting

by

ALEXANDER YOUNGMAN

When a young student came from Suffolk to the College with a scholarship in composition, there were those who predicted a bright future for him. Probably not many might have foreseen that he would change the whole attitude of the world towards English music, for surely this is not too extravagant a claim to make for Benjamin Britten, whom we salute warmly on his 60th birthday, which falls appropriately enough on St Cecilia's Day. His talent was evident from a very early age: by the age of ten he is said to have written six string quartets and ten piano sonatas, and while at Gresham's School he had sensibly been guided into pianoforte study with Harold Samuel and composition with Frank Bridge. At the College his main teachers were John Ireland and Arthur Benjamin.

Britten's output as a composer is remarkable not only for its extent and its variety but also for the speed with which one work has succeeded another. Boyd Neel was made aware of this when, in 1937, he was vainly looking for a contemporary English work for strings to take to the Salzburg Festival. Time was short, and the young Britten was suggested as the only hope. Within days Britten had completed a score for him to take: the *Variations on a Theme of Frank Bridge*, a pleasing tribute to his former teacher.

The late Romantics had tended to compose in splendid isolation, periodically descending from a mountain top to proclaim their message to the world. Not so Britten, who was more akin to an earlier world in which composers filled a more approachable social function by writing with specific people and resources in mind. As a fine performing artist himself, he associated freely with other active performers. His long association with Peter Pears has been the most fruitful of these. Britten always showed a deep understanding of poetry and the scope of the human voice, and Pears was the ideal associate. Adding music to great words can be precariously dangerous, and some English composers had undoubtedly earned the forthright stricture of W. B. Yeats when he said that 'the musicians have wronged the poets by masticating their well-made words and turning them into spittle'. A pity that Yeats did not live to hear Britten's setting of *The Sally Gardens*, one of those songs which often formed the final group of memorable recitals by Pears and Britten; recitals which were rare, if not unique, in the total fusion of like minds, and in which Britten showed that he is an accompanist unsurpassed anywhere in the world. To see either of them at rehearsal is to realize something of their total dedication and concentration, minute attention to detail, and an artistry aware of every nicety of nuance, phrase and meaning. In later years their *Winterreise* was something to cherish, but one also remembered affectionately those unexpected flashes of humour as Peter Pears walked off the platform with 'If you want any more, you can sing it yourself!'. Britten's choice of poetry has been as fascinating as his fresh, unpedantic way of setting it: his accentuation and rhythm are uncannily apt while ignoring most of the advice of the 'text-books'. The early *Serenade*, which used the superlative gifts of Dennis Brain, had culled

diverse English poets, from the 13th to 19th centuries, but, like the later *Charm of Lullabies*, written for Nancy Evans, had achieved a real unity.

It is certainly true to say that Britten suddenly emerged as a world figure of real stature at the end of the war, with *Peter Grimes*. English opera had never had a proper chance to flower: Purcell, potentially one of the greatest opera composers of all time, had been forced, through absence of tradition or facilities, to ally his talents to trivial material. Many later Englishmen had tried hard, including Stanford and Vaughan Williams, but it needed an explosion to establish the genre in this country. Britten provided it, and *Grimes* went round the world. Ten operas followed; other composers availed themselves of the new movement, and the course of English musical history was irrevocably altered.

Britten's skill in the use of resources is often uncanny, and yet basically simple. When Britten was born in 1913, Schönberg was experimenting with the atonality which eventually led him to serialism. Britten's early *Sinfonietta*, written when he was 18, seems to owe something to Schönberg, but his later work has ignored this important trend in European music. Britten can be called an eclectic, selecting his models diversely. Purcell, operatic composer *manqué*, is an obvious and acknowledged influence, in such works as the Second String Quartet and the Young Person's Guide. The quintuplets at the beginning of the *War Requiem* seem to be a fresh appraisal of the French Overture. But even more strongly in the *Requiem* is an affinity with Verdi. A comparison of Britten and Verdi in 'Liber scriptus', 'Lacrymosa', 'Tremens factus', and the colossal G minor of 'Dies illa' in the 'Liberate me' night, in isolation, and in the eyes of an unfriendly critic, suggest that admiration had produced sheer plagiarism. But although the debt is obvious, the startling originality is even more remarkable. In short, the miracle is that Britten has refused to woo originality in the manner of the *avant-garde*, and yet has done with music what seems to have occurred to no other composer. As a student I heard one of the first performances of the Young Person's Guide, before the score had been published. The restatement of Purcell's theme in the final fugue was breath-taking, the brass players sounding as if they were proudly indifferent to the pulse of the fugue. As a listener I was completely baffled, and eagerly awaited a score to enlighten this incomprehensible mystery. When I finally saw it, I was amazed and perhaps a little disappointed: the answer to the riddle was devastatingly simple and humbling! Years later, I remember, in Coventry Cathedral, the revelation of the opening of the 'Sanctus' in the *Requiem*, unforgettable with its freely moving accelerando of bells, antique cymbals and piano, and its apparently chaotic 'pleni sunt coeli' sounding like the chatter of all Christendom. Once again the means were surprisingly simple, and part of Britten's greatness must surely be his never-failing contact with reality. He asks much of his performers, but he always helps them by not demanding the impossible. In works like *Saint Nicolas* and *Noye's Fludde*, amateurs are known to be amateurs, but are nonetheless treated courteously as intelligent. I wonder how many ordinary Mums and Dads began to understand modern music through unexpectedly being made to sing in five-four time in *Let's Make an Opera*? Benjamin Britten has indeed headed a revolution, but it has been a friendly one, in which all sorts of people, professionals, amateurs, children, have gladly followed him. Their joy is their tribute and his just reward.

Concert in the Museum

June 7th, 1973

The Royal College of Music possesses one of the most important collections of musical instruments in the country, and now that its items are being housed together and gradually (when appropriate) restored, they provide ever-increasing opportunities for enjoyment and study. However, to ensure their better preservation they are not allowed out of the Museum, so opportunities of hearing them are rare.

The second concert in the Museum took place on June 7th, and was given two performances. The instruments used were mainly different from those of the previous concert on January 13th, 1972, providing a welcome continuity and anticipation for future events, which, it is to be hoped, will become more frequent. The programme speaks for itself, and its performance, by students, professors, and other interested professionals, was on the whole of a high standard, and most enjoyable.

One event must be singled out because of its historical importance. This was the first public performance of the newly-made reconstruction of the clavicitherium. The original, dating from c.1480, and the oldest stringed keyboard instrument known to survive, is too fragile to be restored to a playing condition. Now, due to the great generosity of Mr and Mrs Graham Carritt, it has been reconstructed, as closely as possible, by Messrs. Adlam Burnett. Derek Adlam, who played two groups of mediaeval and Renaissance pieces on it, said that it has no dampers, as there is no evidence of them on the original instrument. The resultant resonance was very pleasing to hear.

The two performances of the concert were at 3 p.m. and 6 p.m., but in spite of the importance of the event, neither received a capacity audience. Indeed, the afternoon concert was very badly attended, partly because no-one who was teaching or being taught could be there, and most of these could not go to the later performance because it was by invitation only. But how many would have gone if they could? In spite of the valuable work being done by the Curator, Elizabeth Wells, and her Assistant, Sheila Wiggs, and in spite of the many visits by distinguished scholars and members of the public, very few Royal Collegians take an interest in the Museum, so missing an important part of their musical heritage. (Being a musician does not only involve knowing one's own particular instrument.) This apathy was shown up last year when, after a disastrous flood which damaged several of the instruments, hardly anyone took any notice, let alone offered to help. Perhaps some preferred to say, in company with Pooh-Bah, 'I wasn't there'.

This was not intended to become a tirade, but, having poured itself out, it can stay. Is there any chance that the next concert in the Museum could be made more easily available to everyone, and that, given the opportunity, more people will be there? These concerts are not only for antiquarians, as the performers who bring the instruments to life are living musicians. Other musicians should hear them. After all, one does not often have the chance to listen at leisure to the Serpent.

MARY REMNANT

Programme for a Concert in the Museum

<i>Clavicytherium</i>	...	...	...	...	Derek Adlam
<i>Spinet</i>	...	...	...	...	Millicent Silver
<i>Serpent and Ophicleide</i>	...	...	...	...	Alan Lumsden
<i>Pardessus de Viole</i>	...	...	...	...	Nicholas Hayley
<i>Tenor</i>	...	...	...	...	John Elwes
<i>Pianos</i>	...	...	...	...	Oliver Davies
<i>Division Viol</i>	...	...	...	...	Nigel North
<i>Cello</i>...	...	...	...	...	Elizabeth Wells

1. SPINET: STEPHEN KEENE, London, c. 1680.
Suite No. 10 in E minor Dietrich Buxtehude (1637-1707)
2. PARDESSUS DE VIOLE: LOUIS GUERSAN, Paris, 1759.
Fantaisie in D minor Louis Couperin (1630-1665)
La Remy Louis de Caix d'Hervelois (c. 1670-c. 1760)
(With bass part played on a division viol by Barak Norman, London, 1692)
3. Copy, by Adlam Burnett, of CLAVICYTHERIUM: ? N. Italian, c. 1480.
Kyrie, for a keyboard instrument Anon., 14th century
Sacred song Anon., 15th century
Two chansons: En l'ombre d'ung buissonnet Josquin des Prés (c. 1450-1521)
Les grands Regres Anon.
Cuatro diferencias sobre Guárdame las vacas Luys de Narváez (16th century)
(El Delfín de Musica, 1538)
4. SERPENT: FRANCIS PRETTY, London, c. 1840.
Duo Concertant (from Méthode de Serpent, c. 1810) A. Hardy (?-?)
(With second serpent part played on the 'cello)
Heart of Oak (from Harlequin's Invasion, 1759) William Boyce (1710-1779)
(Accompanied on the square piano by Collard and Collard, London, c. 1845)
5. SPINET
Suite No. 2 in G minor Henry Purcell (1659-1695)
6. SONGS WITH SPINET
Ah! How sweet it is to love Henry Purcell
(Orpheus Britannicus, 1698)
Here let my life Henry Purcell
(From the Ode 'If ever I More Riches Did Desire')
The Self-Banished John Blow (1648/9-1708)
Flavia Grown Old John Blow
(Both from Amphion Anglicus, 1700)
7. CLAVICYTHERIUM
Piece from the Buxheimer Orgelbuch (c. 1465) Paumgartner
Mit ganzem Willen Conrad Paumann (c. 1410-1473)
(Fundamentum Organisandi, 1452)
Two chansons Josquin des Prés
Si j'ay perdu mon amy
Si j'avoye Marion
Estampie from the Robertsbridge Codex Anon., c. 1325
Pavyon from the Mulliner Book (1550-1575) Newman, 16th century
Galliard from the Dublin Virginal MS. Anon., c. 1550
8. OPHICLEIDE: GAUTROT AINÉ (latter half of the 19th century).
Air Varié, Opus 21 Hyacinthe E. Klosé (1808-1880)

A Song for Norway

Many people have asked me how it was that I managed to break the Norwegian tradition of engaging only Scandinavian artists to perform in Grieg's house at Trolldhaugen; as it is, Elisabeth Soderström is the only non-Norwegian singer ever to perform there, so anxious is the Trolldhaugen Society to preserve its unique Norwegian atmosphere. So for a complete foreigner to be invited to give a recital there, immediately following the Bergen Festival, was indeed a change of policy! Actually, it was all because Norway's most distinguished pianist, Jan Henrik Kayser, happened to hear me in a concert at the Royal Festival Hall last year and thought that Grieg's songs would suit my voice and musical personality. He said that he would speak to Sigmund Tørsteinsen, the director of Trolldhaugen, and suggest that he and I should give a recital there; however he said that as the policy was to engage only Norwegian singers I should not count on it. Indeed, I thought little more about it until one day a letter arrived from Jan Henrik to say that Sigmund Tørsteinsen had accepted his recommendation, and that they would like me to perform a programme of songs by Grieg and his close friend, Delius, who frequently stayed at Trolldhaugen.

I then had to think up a suitably balanced programme and decided upon a group of Delius and the rarely performed 'Six German Songs', Opus 48, by Grieg, with a 'bridge passage' in the form of a group of songs to words by Norwegian poets which have been set by both Grieg and Delius; it would be interesting to compare the very different approach by these two composers to the same texts. Having fixed the programme, the problem was to find copies of the Grieg songs in Norwegian—I could only get them in German and whilst this was all right for Opus 48 it was not appropriate for the settings of Norwegian poems. After much wild-goose chasing I managed to locate an ancient copy in the BBC library—it has been out of print since 1913! By now it was less than a month before the concert, so I went up to the Norwegian Embassy, armed with the music, and spent an hour or so writing down the phonetic pronunciation of the words and trying to master the peculiar vowel sounds.

The following week my husband and I left for Germany where I had some oratorio performances, after which we drove up to Puttgarten and crossed by ferry to Denmark and thence via Copenhagen and Elsinore to Sweden. We travelled up the lovely west coast via Göteborg and arrived in Oslo the following evening. The trip from Oslo to Bergen is one of the most spectacular routes in Europe, passing through scenery ranging from tranquil fiords and pine-clad mountains to vast snowy glaciers and frozen lakes, very similar to the Arctic. We were delayed for three hours because the mountain pass over the great Hardangervidda plateau was blocked by twenty foot snowdrifts. With the aid of snow-ploughs eventually half the road was freed and we were able to continue down the precipitous track which spiralled through the enormous rocky gorge which dropped sheer thousands of feet from the plateau to the valley below. At Kinsarvik we crossed the Hardanger Fiord to Kvanndal and from there to Bergen the scenery was breathtakingly beautiful.

Jan Henrik thought that it would be good for me to get the Grieg atmosphere, so next day we drove to his summer cottage about seventy miles away near Rosendal which lies on an arm of the Hardanger Fiord. It was an old Ibsen type wooden house, complete with water from a well and a quaint 'loo' at the bottom of the garden. During the week we

were there the weather was gloriously hot, and each day we went down to the fiord and swam and sunbathed or explored the beautiful mountainous countryside; it was all so unspoiled, so peaceful, and the people seemed so content with their simple lives, that I then fully realized how utterly Norwegian Grieg's music is. His simple, unsophisticated and charming style, which can be at times a little naïve is in fact an accurate description of the Norwegian temperament. There is something almost childlike about many of the people, a quality of freshness and innocence as though they have remained untouched by the unpleasantness of modern life. When Grieg and his wife Nina came to London they were described as being 'like a couple of children' and this rather endearing quality is apparent in many of the people today.

At the end of the week we returned to Bergen refreshed in spirit and eager to get back to work. The night before the recital Jan Henrik and I went over to Trolldhaugen to rehearse. Everything there is exactly as it was in Grieg's lifetime; all the furniture, ornaments, photographs, personal treasures and of course Grieg's magnificent piano which is always used for the concerts. The upright piano which he used for composing is in the studio that he had built down by the fiord. The house is of wood and therefore the acoustic is quite good even though the room is not very large.

The weather next evening was lovely and as we approached the house the sun was just sinking over the distant hills beyond the fiord; all the time we were in Norway it never got dark—the sky would be red with the sunset at half past twelve, at one a.m. the birds would begin singing and by three a.m. the sun would be rising again!

Grieg loved his garden with its view over the peaceful fiord and requested that he and his wife should be buried there; their grave is hewn out of an enormous rock which towers above the path leading to the water. Seats are provided in the garden for those who are unable to get seats indoors, and the concerts are relayed over loudspeakers. That night there was a very large audience so quite a few had to sit outside.

Sigmund Torsteinsen introduced us and spoke briefly about Grieg and his friendship with Delius. One piece in Jan Henrik's solo group was the original Norwegian folk-tune which Grieg arranged for piano and Delius later orchestrated as 'On hearing the first Cuckoo in Spring'. The folk-tune, in fact, had nothing to do with either cuckoos or spring but was about a shepherd boy who drowned in the Hardanger Fiord and appeared in order to console his mother who was searching for him.

The room had been charmingly arranged for the evening, and was lit entirely by candles in magnificent glass chandeliers which sparkled like diamonds and reflected in the huge gilt mirrors on the walls. The piano was festooned with flowers entwined with ribbons in the Norwegian and British colours. In the flickering candlelight the faces in the old faded photographs seemed to come alive and the room seemed filled with the presence of Nina and Edvard. How many times they had themselves gathered around the piano with their friends to make music.

In the audience that evening was the distinguished 76-year-old composer Harald Saeverud, who was most complimentary afterwards and who invited us to lunch with him next day. We then all went off for a marvellous meal at Sigmund Torsteinsen's home and afterwards watched Jan Henrik play Saeverud's piano concerto on TV. It was fascinating to be sitting on a sofa with Jan Henrik on one side and Harald Saeverud on the other!

Next morning we did a recording of English songs for the Norwegian Radio, and then went to Harald Saeverud's beautiful estate on the outskirts of the city. Jan Henrik had shown me one of the songs from his 'Peer Gynt' suite so we took it with us in order to go through it with him which proved most interesting. Alas, it was our last day and next morning found us forlornly standing on the ship as it sailed down the fiord towards the open sea, gazing back at the city where we had been so warmly received and where we had made so many new friends. However, we were somewhat cheered by the prospect of a return visit in 1975 when there is the possibility of a recital tour of the far north with Jan Henrik. Who knows, we may yet find ourselves performing somewhere near the North Pole!

ANDRÉE MAILLARD-BACK

Centenary of Dame Clara Butt

Clara Butt was born on February 1st, 1873. She gained a scholarship and entered the College in 1889. In more ways than one she was a pupil of whom the RCM had special reason to boast. She had a voice of exceptional compass and vocal range and, above all, a phenomenal power of attracting large audiences. One example of this last was that during her first Australasian tour in 1907-08 so many extra concerts had to be given in Melbourne and Sydney that the one originally planned for Tasmania never took place. She was, moreover, well over six feet tall with a very gracious and commanding presence.

From a musician's point of view it seemed regrettable that she sang rather many songs that could be regarded as 'rubbishy'. She knew my feelings on this point but on her side she regarded my habit of playing Brahms Rhapsodies and other serious music with some disfavour. But we had a memorable discussion one day in Sydney in which she proved that her choice of the questionable items proceeded from her human sympathy and realization of what the audience really wanted, and the conversation ended by both of us perceiving that the other was actuated by sincerity of purpose.

One of the most serious professors of the RCM, though I have unfortunately forgotten who it was, was noted for avoiding unkindness in his criticisms and when asked what he thought of Clara Butt replied, 'She always sings dead in tune'.

Her marriage with the baritone R. Kennerley Rumford in 1900 led to many years of concert work together in which a much favoured encore duet was the folk-song 'I will give you the keys of Heaven'. The audience would proclaim its desire by shouting 'Madam, will you walk?'. Two sons and a daughter were born to the Rumfords but both boys died at a tragically early age.

I always listened to her solos from the back and specially enjoyed her frequent presentation of Saint-Saens' *Mon cœur s'ouvre à ta voix* and the occasional *Divinités du Styx*.

She became Dame Clara Butt in 1920 and died in January 1936, leaving a legacy to the RCM, the income of which was to be used 'for making an annual grant to the most successful and deserving male or female student of the College who shall have previously won a scholarship at the College to assist him or her in starting a career'.

FRANK MERRICK

MAY BALL 1973

A very enjoyable evening was held on May 18th, 1973, when Royal College students and their friends gathered at the Café Royal for the Students' Association Annual May Ball. A delicious dinner was served to the accompaniment of some delightful Tafelmusik played by Geoffrey Lynn, Jean Fletcher, Phyllida Hearn and Paul Moxon.

If the evening lacked slightly in quantity of students and professors attending, this initially noticed vacuity did not deter those present from creating a most genial atmosphere and, of course, made room for some good foot-work on the ballroom floor!

A word of sincere thanks to all those who planned the evening and especially to those who took part in the Cabaret, which was hilariously funny, never faltering in tempo and, thank heaven, not relying at all upon self-conscious, parochial humour 'out of school'. Professional is the true word and, indeed, there were one or two members of the group who had seen some professional experience.

Beverley McLean, with a magnificent blonde hair arrangement, had already had six years' stage experience including seasons with the Black and White Minstrels. She was of invaluable assistance in the organization as was Peter Lewis, who was also responsible for the entire conception of the programme. Peter Landen, an actor and the only non-Collegian, played brilliantly with the others in sketches that ranged from lampooning 'Marriage Guidance' to Lord Nelson, and Jean Wilkinson, suitably attired, delighted us with her song 'Little Blue Nightie', as did Lois Holt in her songs 'Mama' and 'Maybe this time'.

Perhaps for me the high-spot of the Cabaret was a quite ingenious and hilarious piano duet performance of 'Poet and Peasant' by Colin Howard and Anthony Howard Williams which, although the butt of many a comedy routine in the past, filled me with wet-eyed admiration the timings and nuances of their antics were so natural and apt.

The Students' Association must be sincerely congratulated on a splendid, tasteful and happy evening.

DONALD FRANGE

RESEARCH AT THE UNIVERSITY OF VICTORIA BRITISH COLUMBIA

Dr David S. Thatcher and Dr Bryan N. S. Gooch of the University of Victoria, British Columbia, Canada, are working on the preparation of a volume to be entitled *Musical Settings of British Literature, 1870-1970: A Catalogue*. They are attempting to ascertain which composers have taken their vocal texts—or whose orchestral works have been inspired by—the works of major British authors who were writing between the years 1870 and 1970. Their research is being carried out with the generous assistance of the University of Victoria and of the Canada Council.

First Orchestra Concert

July 18th

A concert hall filled to capacity (indeed overflowing); television lights and cameras; and a large sprinkling of dinner jackets all combined to create a rather special atmosphere for a rather special occasion—a First Orchestra concert, the second half of which was conducted by Sir Adrian Boult.

Over the years Sir Adrian has given of his time and talents freely to the RCM, and it was eminently fitting that there should be a festive air about this concert. Equally, it was fitting that the first half of the programme, which was conducted by students, should consist of English music—music for which Sir Adrian has always had an apparent affection and affinity. Whether the programme was planned with this in mind or whether it was pure coincidence I don't know; but in the event, what should have been an excellent idea didn't quite succeed—largely, I suspect, because the music chosen didn't really have enough strength to form a satisfactory first half. One knows only too well how very difficult it is to build a really satisfactory programme, and it was just bad luck that this particular one didn't quite work, despite some good orchestral playing and some efficient conducting. Of the four student conductors, Anthony Howard-Williams in particular managed to extract some sensitive and stylish playing from the orchestra in the 'Walk to the Paradise Garden', and Michael Reed did what he could with Walton's rather faded *Siesta*. *The Triumphal March* from *Caractacus* by Elgar didn't quite catch fire though the brass playing, which in the Holst *Fugal Overture* had been excessively strident, was well controlled.

The second half of the programme was just one work—the Brahms 2nd Piano Concerto played by Richard Meyrick. From the opening bars one felt that here was a soloist in complete control of the situation, and for most of the work this feeling persisted—no mean achievement in a work of this length and technical difficulty. True, there were some ensemble difficulties in the second movement, and there were times when the strings seemed to lack the necessary fire in their bellies (though I am never quite sure how much this is due to the strings and how much to the concert hall acoustics that don't help string tone). But the total effect was compelling, and the soloist extracted some magical sounds from the piano, with Sir Adrian, as one would expect, accompanying discreetly and sympathetically in his customary self-effacing way.

A splendid evening therefore, with some equally splendid music-making. But for an ex-Collegian the over-riding pleasure was to see the concert hall as it should be seen—full of people and exuding an atmosphere of excitement and enjoyment—surely the two things that music is all about.

W.A.T.A.

MEDIAEVAL INSTRUMENTS

The London College of Furniture, which already has a department for making musical instruments, is now planning to start a class in which members can learn how to make their own mediaeval ones. Further information can be obtained from: The Director, Department of Musical Instruments, London College of Furniture, 41 Commercial Road, E.1.

Obituaries

Sir William Harris,
KCVO, MA, D.Mus, FRGM, FRCO

1883-1973



It seems but yesterday when a host of friends, admirers, distinguished colleagues and old pupils gathered at Windsor to pay homage to that grand old man of English Church music, Sir William Harris, on his 90th birthday. It was a memorable occasion only saddened by the fact that Sir William—the hero of the occasion—was not well enough to be present. Little did we think that six months later we should be mourning his loss for he died, after a slight stroke, in his home at Petersfield on 6th September. The end came peacefully just as he had lived.

With his passing there comes to an end an era of Church music, for Harris was the last link in a long chain of famous Cathedral organists. His whole life was devoted to Church music and he enriched its services not only with his own music but by his sensitive organ playing and complete devotion. He was a visionary and an idealist and in whatever

appointment he held—New College, Christ Church, Oxford, St. George's, Windsor—he brought the choirs to a rare state of efficiency.

He entered the Royal College as an organ Scholar in 1899 and became one of Parratt's most distinguished organ pupils. It was from him that he inherited that pure style of organ playing which was so characteristic. He also studied with Charles Wood and Walford Davies. It was at College where we first met for I became an organ Scholar four years later and thus began a lifelong friendship which has lasted unbroken and untarnished for 70 years. I was his best man at his wedding to Doris in Bristol, and therein lies an amusing story. Harris was not a practical man—he lived in the clouds and in a world of musical vision. We spent the morning at Bristol visiting churches and playing organs—a typical 'organ-crawl'! Then we dressed and prepared for the Wedding. He duly gave me the care of the wedding ring and I set off in a taxi to the Church. But he did not tell me *which* Church and as there are over sixty Churches in Bristol it presented a problem! However, Providence prevailed—we found one with a red carpet and all was well!

One can recall so many happy times Dora and I spent with Bill and Doris, and later with the family when they began to grow up. There was happy music-making with Dora playing Sonatas at their flat when he was serving in the Army during the first World War. There were the marvellous musical *At Homes* at Marion Scott's spacious house (such gracious happenings are now a thing of the past), and we recall our many visits to Oxford and Windsor. We especially remember the Festival commemorating the 600th Anniversary of the Knights of the Garter when the St. Michael's Singers sang a programme in the presence of Queen Elizabeth, and the happy tea-party which followed. I treasure above all my last visit to him in his quiet home at Petersfield a year ago. He wrote afterwards to say how much our talk together had helped him. He said 'It came at a time when I was feeling rather down (and perhaps a little discouraged). Be quite sure of my affection and gratitude for your friendship over all these years'.

As a composer we think chiefly of his great contribution to Church Music and of his complete mastery of writing for voices. *Faire is the Heaven*, *Bring us O Lord* and his setting of the *103rd Psalm for Double Choir* are masterpieces of choral writing. But it must not be forgotten that he wrote works on a larger scale. His early setting of Francis Thompson's *Hound of Heaven* gained him a Carnegie award. *Michael Angelo's Confession of Faith* was produced at a Worcester Festival and later received a broadcast performance with the BBC Symphony Orchestra and the St. Michael's Singers under my direction. Nor were his interests confined to Choral music. *An Heroic Prelude* was played at a Promenade Concert under his direction and he contributed much fine music to the organist's repertoire, notably a *Fantasy on a tune by Campion* which he wrote for me 50 years ago, and a fine *Sonata in A minor*.

When he was at Oxford he founded the University Opera Club and conducted a revival of Monteverdi's *Orpheus*. He also took a lively and active part in the Sunday evening Balliol Concerts and conducted the Bach Choir.

So we see Sir William Harris as the complete musician—a life of dedication to music. He was the most self-effacing musician I have ever met. In spite of all his great achievements during his long life—the great occasions of the Coronations, the Royal Funerals and the Garter Services at St. George's, the more intimate period when he taught the Queen the piano—he was a humble man. But it was humility born of greatness.

His outlook on life was serene but he could easily be roused to fury if the standards of life which he set himself did not reach his ideals.

There are few men of his calibre left to-day. We cling therefore to the memory of one who did so much to bring sanity into a world which to-day is so full of turmoil and strife.

HAROLD DARKE

William Henry Harris entered College with an Open Scholarship at the age of 15 years and 10 months. He was also awarded the Bruce Scholarship in 1901. He won the Organ Extemporizing Prize in 1902. He was a Professor from 1920 to 1953 and was made a Fellow of the College in July 1942.

Dorothea Aspinall

1905-1973

Dorothea Aspinall was born of musical parents.

Her father was a pianist, and a member of the music staff under the Directorship of George Dyson, at Wellington College. He died comparatively young, and Dorothea's school days were spent at Malvern House School in Reading, where at the age of 13 she won a pianoforte exhibition to the Music Department of Reading University. Here she studied with Helen Gaskell for a number of years, and won an open scholarship to College in 1923. Continuing her studies with Lillian Gaskell, she won the Wilson Scholarship in 1926, and three years later the Challen Gold Medal and the Hopkinson Silver Medal. She left College in 1930 and was for some time a pupil of Irene Scharrer.

Dorothea broadcast on many occasions and was one of the first to be televised at the keyboard. She told me, not without humour, that a group of Brahms pieces taking five minutes to play was preceded by an hour at least of earnest make-up, and sometimes the results were a bit disappointing!

During the war her life was full of musical activity. She had pianoforte pupils at Wellington College, and she travelled considerably for CEMA. This she enjoyed enormously, and I well remember her going by air on a perilous journey to play to the Navy at Scapa Flow.

On returning to London after the war, she joined the Junior Department at College where she taught for many years, and later was appointed a Professor.

Dorothea had many friends who loved her dearly throughout life and, looking back over the years, I well remember how she and I met as students at College, and how we went together to hire our respective upright pianos from Cramer's in Kensington High Street. They were not very good pianos, but somehow Dorothea, with her magical touch, made her piano sound splendid. And although in later years she did not play very much in public, we, her friends, remember the pleasure she gave us at the keyboard and the happiness and fun that she shared with all her friends.

Music was an important part of life in her home, and in this she was supported by her husband Anthony Richards who, sadly, survived her by only a few weeks. Her son, Giles, plays the clarinet, and her daughter, Eleanor, formerly a student at College, is herself a gifted musician. Our sympathy goes to both of them. Their mother will be remembered with great affection by Collegians and by her many friends everywhere.

BARBARA BRYAN (MACCABE)

Michael Mullinar

An Italian Aria Antiche probably written at the turn of the seventeenth and eighteenth century by Antonio Caldara—*Come raggio di sol*—beautifully expresses the concept of strength hidden beneath placidity and I may dare venture to say that this song could well describe Michael Mullinar, who in 1895 was born in Bangor, North Wales, and who has just recently died, making an irretrievable loss not only to those near him, but for all music, to which he in turn drew himself with such proximity and loving devotion.

This quiet, hard-working dedication, evincing not only the mastery of a great keyboard technique but also that rarer gift of true, poetic musicianship, enabled him to become just the man who could understand, champion and interpret the music of Ralph Vaughan Williams, whom he admired all through his career, culminating with his working constantly at the composer's side.

At the age of thirteen, Michael Mullinar was appointed deputy organist at Bangor Cathedral under his first teacher, Dr Rogers. Then three years later, influenced by the singer, Ivor Foster, he began to specialize in the art of voice and piano ensemble, which he would have modestly called 'accompaniment' but which in the hands of the greatest deserves higher rank of nomenclature, as was indeed intimated by Eric Blom, writing shortly after hearing Mullinar perform in the Brahms *Four Serious Songs*. In this capacity then, after leaving the Royal College, he set out on his career, playing with the City of Birmingham Orchestra under its conductors, Dr Adrian Boult (as he was then) and the late Leslie Heward. At the RCM Mullinar had studied composition with Vaughan Williams and he has written many very beautiful songs, including a setting of Edmund Waller's *The Seas are Quiet* as well as settings of poems by De la Mare and Francis Ledwidge, pianoforte solos and an unpublished children's comic opera, *The Princess and the Swineherd*.

With his acute understanding of his master's music, Mullinar was able to provide Vaughan Williams with stout assistance in preparing piano reductions of his works which he played 'with unflagging excitement and inspiration' to private 'preview' audiences, notably the Sixth Symphony, two years prior to its first performance in 1948. In his public image as pianist, he also played in the first performance of the Vaughan Williams *Fantasia on the 104th Psalm*, given in Gloucester Cathedral at the Three Choirs Festival of 1950, whilst another notable first performance of Vaughan Williams's work was the Sonata for Violin and Piano given in the Home Service of the BBC on October 12th, 1954.

In the latter years of his career he taught composition and the art of piano and voice ensemble at the Royal College of Music under Sir Keith Falkner's directorship, although he had already stepped in there many years earlier in deputy capacity as pianoforte teacher, as the present writer can recall with happy memory. There must therefore be many musicians and singers alive today who can thank Michael Mullinar and, as Vaughan Williams did with his Sixth Symphony, dedicate their work to him 'with affection and admiration.'

DONALD FRANCKE

Clara Serena

Madame Clara Serena, who died at the age of 82 in Adelaide, South Australia, on August 12th, 1972, was a famous operatic and concert contralto in her day. Born at Lobethal in the Adelaide Hills in 1890, Clara Kleinschmidt was 'discovered' by her aunt at Oakbank and had a voice of remarkable range and power. She won the Elder Overseas Scholarship to the Royal College of Music in 1915 and began her professional career in London in 1923, becoming a guest artist at Covent Garden. Her most successful roles were Amneris in 'Aida' and Delilah in 'Samson and Delilah'. She sang in London, Paris, Vienna and Berlin, appearing under nearly all the great conductors of the time including Sir Thomas Beecham and Sir Adrian Boult. Her biggest audience was 23,000 at the London Crystal Palace in 1936. She gave 15 Royal Command performances and was presented privately to King George V and Queen Mary. She retired in 1939 but sang to the troops during the war. In 1951 she returned to live permanently in Adelaide with her accompanist-husband, Roy Mellish, who died two years before her.

This appreciation has been received from Harold Tickman, an Adelaide music critic.

Mervyn Bruxner

Mervyn Bruxner's death on 25 April 1973 at the age of 73 must bring a sense of great loss to the countless people who came under his influence, particularly during his great work for music in Kent. He was an outstanding character; tall, extremely handsome with a strong sense of humour; a mixture of great kindness and angry intolerance when aroused by any pomposity or what he considered stupidity. Ever since he was a boy at Eton, his passion was music, and although never a brilliant performer he had that priceless gift of imparting his love and considerable knowledge of music to others. He was an example perhaps of 'The Complete Musician', cultured in all the arts, of impeccable taste, and at his happiest making music with his friends and pupils.

After service in the 1914-18 war, he went to University College, Oxford, obtaining an M.A. degree in History and a half blue for Athletics. He toured Eastern Europe in 1922 with the Cambridge and Oxford team. Thence to work as a solicitor in Lewes but not content here, he decided to try for the only thinkable career - music.

Having come under the influence of Sir Hugh Allen at Oxford he decided to go to the Royal College of Music as a student, and revelled in two joyous years there, studying the piano with Harold Samuel, organ with Sir Walter Alcock and conducting with Malcolm Sargent. This was the time when Harold Samuel was making his name as the wonderful player of Bach and lessons were a bit erratic as he was away so much. Mervyn unfortunately had no great talent as a pianist, so he felt that he should not have attempted to fly so high with a Professor of such standing, but he never ceased to be grateful for the music which 'Sammy' poured into him. Mervyn found the real glory of college life in the amount of music he heard going on, with something worth listening to almost every night.

After five years teaching at Radley, he returned to Eton as assistant to Henry Ley. Here began his long association with amateur musicians, conducting the Abingdon Madrigal and then the Windsor and Eton Choral Societies.

In his teaching he did his utmost to help boys who were musical, and did not agree with the idea of endeavouring to thrust music into children

who had no use for it. Meanwhile he became an extremely gifted writer, and had his first book published — *Letters to a Musical Boy* (OUP) now in paperback edition. In this delightful little book one can picture Mervyn Bruxner in no clearer way, its pages are shot through with the author's personality.

In 1942 a new possibility appeared; Kent wanted to appoint a Music Advisor. This sounded like a job after his own heart, though the salary was £300 per annum! However he decided to 'have a go', and a year later he issued a remarkable document, which revealed his tremendous vision and his great gift for planning. Miss Muriel Anthony, Director of the Kent Rural Music Schools and with whom he worked, says that this document 'Music in Kent' put Kent on the musical map of England. It is a brilliant piece of detailed planning, embracing all sections of the Community, and it reads as clear as a great military operation order. However, this was no mere paper; Mervyn carried the whole plan through in the succeeding years, which speaks volumes for the co-operation and loyalty he inspired, though he was no easy man to work with; unpredictable and liable to explode at any moment. He hated office work but nevertheless stuck it and thereby gained the more whole-hearted support of the Kent County Education Office. It is interesting that in this document he was the first to stress the importance of a music centre — a policy now accepted by most sensible authorities.

By 1947 he had created such a tremendous interest in music that he was given a much more secure and satisfactory post and was now able to implement his ideas with far greater authority, whereas until this time he was really only half employed by the Kent County Council. One of these ideas was a Junior Music School for musical children on Saturday mornings. These were children who were not sufficiently talented to be accepted under the Junior Exhibitions Scheme of the London Colleges of Music. This was an immediate success, parents paying half the costs. Again the whole scheme was meticulously planned for the good of the children. The best possible staff was engaged, a thorough musical training was given to all these pupils, and the whole idea was complementary to the London Schools and in no sense competitive. Mervyn auditioned all the children himself. This was the first Junior Music School of its kind in the country, and has now set a national pattern.

Conditions in which he worked were very cramped, and accommodation for rehearsing choirs and orchestras depended entirely upon the use of various schools, and endless time was wasted in travelling and the transport of instruments, and at long last — in 1957 — one of his dreams came true. He had been working incessantly for his 'Music Centre' and in 1957 the enlightened County Council took over a lovely mediaeval building in Maidstone, The Old Masters' College, completely gutted its inside and arranged suitable accommodation for music, with proper rooms for teaching, rehearsing, care of instruments and essential offices, and in fact turned the place into a wonderful centre of great charm and atmosphere which has resounded with music ever since. Within months it nearly burst at the seams, with about 500 children and adults working there each week; so two other centres had to be set up in Canterbury and Tonbridge.

Whilst creating all this upheaval in Kent, Mervyn was entering the National scene by his contributions to The Standing Committee of Amateur Music otherwise known as S.C.A.M. Whenever a document needed drafting, Mervyn often took it on, and his Report on the Training of Music Teachers made no inconsiderable stir, but there were many

others to his credit. He got very bored at conferences, but when he had anything to say it was straight to the point. He could not abide verbosity, and I remember one occasion when Mr — was being particularly voluble and Mervyn could stand it no longer. He suddenly interrupted the speaker: 'Although Mr — usually antagonizes me by the repulsive way in which he puts his arguments I feel I must, *most reluctantly*, agree with him this time!'

He left many extremely readable articles in various musical journals, and a typical essay 'On being a County Music Adviser' (printed in Bulletin No. 69 by the Kent Fellowship of Music) should be read by all the fraternity as it reveals the true nature of the difficult job. One sentence is particularly worth quoting: 'The ideal Music Adviser must be a good musician, but he must be prepared to give up doing things himself and let other people do them'. Mervyn was a dedicated man, and no empire builder; he never let his personal ambitions obscure his responsibilities. Children, teachers, amateurs must always come first and he felt it was his job to find the best possible people for their needs. He retired from Kent in 1961, and was invited to establish a new Music Education Department at Dartington College of Arts for the training of Music Teachers.

Peter Cox, the Director, has written of his work there, and in his obituary brings Mervyn very much to life: 'Mervyn set his seal of quality on the new venture. He brought passion, care, taste and humanity to the work which could so easily have begun on a pedestrian level. He was determined that the music teachers he was going to train were going to be real people as well. The evenings in his studio, whether singing Mozart or Gilbert and Sullivan or drinking wine, evoked an atmosphere of great vitality and good humour and must remain vivid memories to the many students who passed through his hands. 'Dealing with Mervyn was like handling a high voltage cable without rubber gloves. One never quite knew what would happen: would violence break out, or would his sense of humour triumph? Even if the former happened, reconciliation always followed and no rancour was left: one realized that attack was the only way he could find to protect his own sensitivities. His quality, as a person and a musician, his old Etonian background, his great capacity for enjoyment and affection pervade my memory of him. The College and Dartington would be a poorer place if he had not felt inspired to take on a new and difficult challenge at the age when men normally retire to their gardens.'

Before he died Mervyn had just finished another book for the encouragement of the amateur pianist, with whom he had a deep sympathy and when we were discussing the title we both agreed that 'The Lonely Pianist' was really the title he wanted, as he felt that most amateur pianists are indeed lonely, since they so seldom make music with other musicians. But the publishers thought otherwise, and it is called 'Mastery of the Piano', published by O.U.P., and this will be another lasting and enjoyable memorial of his philosophy.

His great Kentish friend and loyal supporter Rollo Russell Scott found a truly apt epitaph for Mervyn's great achievement in life from John Donne: 'I . . . do thank not him only that hath digged treasure for me, but him that hath lighted me a candle to the place'.

There must be thousands of young and old who have found music's greatest treasures in the light of Mervyn's candle.

BERNARD SHORE

ANNUAL EXAMINATIONS 1973

PRIZES AND MEDALS

1ST YEAR STUDENTS ONLY - NOT POSTGRADUATE

PIANOFORTE

ERIC HARRISON PRIZE OF MUSIC TO THE VALUE OF £25 AND
 MRS CLAUDE BEDDINGTON PRIZE OF £12 Yitkin Scow
 HERBERT SHARPE AND McEWEN PRIZES OF £9 (shared) Lynda Chang and Lucy Peacock

SINGING

CHILVER WILSON PRIZE OF £13 Jean Wilkinson
 GUILIA GRISI PRIZE OF £7 (WOMEN) Geraldine McMahon
 MARIO GRISI PRIZE OF £7 (MEN) Robert Ramus

VIOLIN

EDWIN DOVE PRIZE OF £8 Barbara Westphal
 BEATRICE MONTGOMERIE PRIZE OF £8 Mary Gilligan
 FRANCES RICKETTS PRIZE OF £7 Reiden Stephens

VIOLA

ALFRED GIBSON PRIZE OF £6 AND ERNEST TOMLINSON PRIZE OF £5 Yitkin Scow

VIOLONCELLO

LEO STERN PRIZE OF £5 AND CLEMENT SCHOLEFIELD PRIZE OF £4.50 Alexander Baillie

ORGAN

STUART PRIZE OF £4.50 Keith John

GRADE IV's

PIANOFORTE

SYDNEY AND PEGGY SHIMMIN PRIZE OF £30 Margaret Tomlinson
 ELLEN SHAW WILLIAMS AND MARMADUKE BARTON PRIZE OF £25 Clive Swansbourne
 PAUER AND MARGOT HAMILTON PRIZES OF £20.50 Kenneth Lewis
 BORWICK PRIZE OF £10 Victoria Hartung

SINGING

DOROTHY SILK PRIZE OF £9 AND
 THE LONDON MUSICAL SOCIETY'S PRIZE OF £4.50 Robina Badger
 DAN PRICE PRIZE OF £4.50 AND POWSNALL PRIZE OF £4.50 Annette Bisdorf

VIOLIN

ALFRED AND CATHERINE HOWARD PRIZE OF £24 Ian Rhodes
 DOVE PRIZE OF £10 Peter Eddy
 TIVADAR NACHEZ PRIZE OF £7 Rebecca Wade

VIOLA

LESLEY ALEXANDER PRIZE OF £17 Daniel Daggers

VIOLONCELLO

LESLEY ALEXANDER PRIZE OF £17 Christopher Barritt

DOUBLE BASS

EUGENE CRUET PRIZE OF £10 Celia Johnson
 GEOFFREY TANKARD PRIZE OF £9 Richard Dalling
 SPECIAL DOUBLE BASS PRIZE OF £10 Thomas Millar

HARPSICHORD

GEOFFREY TANKARD PRIZE OF £15 AND
 RAYMOND RUSSELL INTER-COLLEGE PRIZE Carol Cooper
 THORNTON LOFTHOUSE CONTINUO PRIZE OF £5.50 John Forster

HARP

JACK MORRISON PRIZE OF £20 Catherine Wilson

GUITAR

JACK MORRISON PRIZE OF £20 Charles Ramirez

WOODWIND

GEOFFREY TANKARD PRIZE OF £15 (OBOE) Catherine Saunders
OLIVER DAWSON PRIZE OF £5.50 (FLUTE) Christopher O'Neal
JAMES PRIZE OF £3 (CLARINET) Helen Saunders

ORGAN

GEOFFREY TANKARD PRIZE OF £15 Peter Wright
PARRATT PRIZE OF £6 AND HAIGH PRIZE OF £4.50 John Blaskett

THEORY

EDWARD HECHT AND BASIL ALLCHIN PRIZE OF £14.50 William Lorch

GRADE V's

PIANOFORTE

CHAPPELL GOLD MEDAL AND £5.25 AND
PETER MORRISON PRIZE OF £45 Melody Wu
HOPKINSON GOLD MEDAL AND
SYDNEY AND PEGGY SHIMMIN PRIZE OF £40 Michael Redshaw
HOPKINSON SILVER MEDAL AND
SYDNEY AND PEGGY SHIMMIN PRIZE OF £30 Andrew Haigh
NORRIS PRIZE OF £24 Richard Meyrick

SINGING

CUTHBERT SMITH AWARD OF £30 AND AGNES NICHOLLS HARTY TROPHY Meryl Drower
HENRY LESLIE PRIZE OF £15 Gherith Millburn-Fryer
ALBANI PRIZE OF £10 (WOMEN) Ann-Marie Connors
HENRY BLOWER PRIZE OF £6 (MEN) Nigel Waugh
KAYE WHEELER PRIZE FOR THE BEST ACCOMPANIST OF
GRADE V SINGING COMPETITIONS John Fraser
CLARA BUTT AWARDS OF £25 Jean Copland, Jacqueline Currie, Peter Jonas,
Ann McLoughlin, Jane Metcalfe, Gherith Millburn-Fryer, John Venning
JOSEPH MAAS PRIZE (TENOR) Peter Jellès

VIOLIN

IAN STOUTZKER PRIZE (IN MEMORY OF ALBERT SAMMONS) OF £50 Geoffrey Lynn
W. H. REED PRIZE OF £22 Linda Speck
STANLEY BLAGROVE PRIZE OF £12 Shelagh Burns

VIOLA

ERNEST TOMLINSON PRIZE OF £18 (shared) Stephen Tees and Anne Rycroft

VIOLONCELLO

MRS WILL GORDON PRIZE OF £22 Ivan D. Andrews
STUART KNUSSEN PRIZE OF £12 Mary Mundy

WOODWIND

JOY BOUGHTON PRIZE OF £31 (OBOE) Andrew Swinnerton
EVE KISCH PRIZE OF £14 (FLUTE) Leonard Paice
FREDERICK THURSTON PRIZE OF £25 (CLARINET) John Payne
ARTHUR SOMERVELL PRIZE OF £12 (BASSOON) Richard King

BRASS

ARTHUR SOMERVELL PRIZE OF £12 Steven Wassall
MANNS PRIZE OF £5 Peter Blake

ORGAN

WALFORD DAVIES PRIZE OF £30 Paul Spicer
WALFORD DAVIES PRIZE OF £20 Duncan W. Faulkner

COMPOSITION PRIZES

HERBERT HOWELLS PRIZE OF £25	Donald Hart
R. O. MORRIS AND STANTON JEFFERIES PRIZES OF £20	Jeanne Zeidal
SULLIVAN AND FARRAR PRIZES OF £16	Nicholas McNair
SIR ADRIAN BOULT CONDUCTING PRIZES OF £30 EACH	Vaughan Meakins, Michael Reed, Colin Howard, Anthony Howard Williams, John Forster, Russell Harris, Leslie Craven
THEODORE STIER PRIZE OF £9	Richard Blackford
RICORDI PRIZE (MINIATURE SCORE)	

OPERA PRIZES

MICHAEL MUDIE CONDUCTING PRIZE OF £24	Catherine Lamb
THE RCM UNION PRIZE (IN MEMORY OF PHYLLIS CARLY FOSTER)	£15 Nigel Waugh
THE MARGUERITE MATZENAUER MEMORIAL AWARD OF £5	Patricia O'Neill
HARRY REGINALD LEWIS PRIZE OF £3	Amelia Dixey
RICORDI PRIZE (VOCAL SCORE)	Mary E. Davies

COBBETT HURLSTONE CHAMBER MUSIC COMPETITIONS

COMPOSERS: FIRST PRIZE OF £15	Philip Taylor
SECOND PRIZE OF £10	Ronan Magill
PERFORMERS: FIRST PRIZE OF £20	Arthur Pringsheim, Susan Smyth, Derek Schaaf, Michael Dore, William Bond
SECOND PRIZE OF £15	Jeanne Zeidal, Richard Bolley, Jennifer Muskett, Lilian Simpson
OCTAVIA TRAVELLING SCHOLARSHIP	Timothy Higgs
THE GEOFFREY TANKARD AND BEATRICE TANKARD LIEDER PRIZE	
FIRST PRIZE: £35	Ann-Marie Connors (RCM)
ACCOMPANIST PRIZE: £15	Veronica Scully (RAM)
THE WORSHIPFUL COMPANY OF MUSICIANS MEDAL (FOR A DISTINGUISHED STUDENT)	Simon Nicholls
THE PERCY BUCK AWARD OF £75	Christopher Kite
RAYMOND FEENEEL PRIZE (FOR 3RD YEAR GRSM STUDENTS)	
FIRST PRIZE: £13	Simon Nicholls
SECOND PRIZE: £9 (shared)	Susan Davies and Helen Stapleton
THE SEYMOUR WHINYATES PRIZE OF £50 (FOR AN OUTSTANDING STRING PLAYER)	Roger Chase
GERMAN LANGUAGE PRIZE	Susan Cochrane
DR SALLEBY PRIZE FOR SINGERS (BASS OR BARITONE)	£30 Michael George
	£20 Nigel Waugh
THE UMBERTO BARRIERI PRIZE FOR SINGERS	Mary E. Davies
THE TILLET TRUST PRIZE OF £150	Andrew Ball
THE CITY LIVERY CLUB MUSIC SECTION PRIZE OF £10	Leslie Craven
THE DANNREUTHER PRIZE FOR A PIANO CONCERTO	Andrew Haigh
MARJORIE WHYTE MEMORIAL PRIZE OF £150	Wendy Thompson
CROYDON SYMPHONY ORCHESTRA PRIZE OF £5.25	Madeleine Cross
SARAH MUNDLAK PRIZE OF £3.15 (FOR A GRSM STUDENT)	Linden Fletcher

ENGLISH SONG RECITAL

MAJOR VAN SOMEREN-GODFREY PRIZE—JOINT:	£250 Meryl Drower
	£250 Ann-Marie Connors
ACCOMPANIST: £30	John Fraser
THE RUTH GILBERT LIEDER AWARD OF £5	Fiona Kimm
THE HARRY EVANS AWARD OF £27 (FOR A WELSH STUDENT)	Patricia O'Neill
THE TAGORE GOLD MEDALS AND PETER MORRISON PRIZE OF £50 EACH (FOR THE MOST DISTINGUISHED STUDENTS OF THE YEAR)	(1) Michael Reed (2) Ann-Marie Connors

1st Year

DALCROZE EURHYTHMICS (Diploma Geneva)

Sally Burgess, Susan Cochrane, Mary Gilligan, Elizabeth Gronow, Imade Iyare, Vicki Rowe, Claire Saunders, Gaynor Tanner, Susan Smyth-Tyrrell, Diane Webb, Serena Wildman, Maureen Wray.

CHRISTMAS TERM PRIZES 1972

CLYTIE MUNDY SONG RECITAL PRIZE	Ann-Marie Connors
CLYTIE MUNDY SONG RECITAL PRIZE ACCOMPANIST	John Fraser
CORNELIUS FISHER PIANOFORTE PRIZE	Akinola Akinoyi

EASTER TERM PRIZES 1973

JOY SCOTT PIANOFORTE PRIZE	Andrew Ball
VIVIAN HAMILTON PIANOFORTE PRIZE	Simon S. Nicholls
ELLEN MARIE CURTIS PIANOFORTE PRIZE—FIRST	Wendy Nightingale
SECOND	Rosemary Shenfield
LESLIE WOODGATE AND TOPLISS GREEN (SINGING) FIRST	Lynda Russell
SECOND	Richard Brabrooke
IVOR JAMES VIOLONCELLO CONCERTO PRIZE	Mary Mundy
KATHLEEN LONG CHAMBER MUSIC PRIZE	Shelagh Burns, Mary Mundy, David Pollard

JUNIOR DEPARTMENT

THE ANGELA BULL PRIZE	Sharon Gould (<i>Harpsichord</i>)
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GRSM FINAL EXAMINATION RESULTS JULY 1973

PASS WITH DISTINCTION

Susan Davies	Simon Nicholls
Linden Fletcher	Helen Stapleton

PASS WITH MERIT

Judith Burchell	Catherine Lamb
Stuart Clifton	William Lewis
Martin Goodyear	Brian Parsons
Keith Griggs	David Pollard
Sally Haines	Georgina Roberts
Michele Hart	Susan Robinson
Robin Jackson	Linda Sollis
Susan Kendall	Kenneth Viner
	Rebecca Wade

PASS

Hilary Bailey	Deborah Kemp
Marian Balkwill	Ghit Moy Lee
Raymond Banning	Oliver Macfarlane
Penelope Bannister	Jane Malkin
Elizabeth Barker	Dorothy Masters
Richard Bennett	Philippa Menness
Peter Blake	Cynthia Pearce
Rotha Bowen	Pauline Schmid
Vyvyan Brooks	Nancy Smith
Gillian Broome	David Starer
Lois Buckley	Heather Thomas
Mary Charlton	Carol Wells
Adrian Flint	Stephen Wilder
Christopher Gullely	Jane Yung
George Hayburn	

SEPTEMBER 1973

PASS

John Patterson	Michael Tooby
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LONDON BACHELOR OF MUSIC DEGREE

Wendy Thompson	2: 1	Janet Horsfield	2: 2
William Hedley	2: 2	Paul Spicer	Pass

ARCM EXAMINATIONS—JULY 1973

PIANOFORTE (*Performing*)

Dodd, Jane Ellen
Elliman, Maureen
Memmott, Maurice Ashley
Murray, Wilfred James

PIANOFORTE (*Teaching*)

Brothers, Rosalind Sylvia
Bryant, Iola Margaret
Dawe, Andrea Jane
Holland, Penelope M. Johnstone
Lai, Ling
Lorch, William John Brooke
Marley, Linda Jane
Matthews, Joan C.
Muellbauer, Angela
*Redshaw, Michael John
Robertson, Sheenagh Virginia
Sollis, Linda
Wagner, Jean Lesley
Watkins, Delia Ann
Wright, Peter Michael

ORGAN (*Performing*)

Hughes, Trevor John
*Morris, John Graham

ORGAN (*Teaching*)

Appleton, Andrew Bourne
Klassen, Madelene Kathrine
Page, Robert Charles

STRINGS (*Performing*)

Violin
Fletcher, Jean Mary
*Lynn, Geoffrey Francis
Violoncello
Merton, Timothy
Double Bass
Dalling, Richard
Johnson, Celia Claire

STRINGS (*Teaching*)

Violin
Bannister, Penelope Louise
(April Session 1973)
Davies, Susan Mary
Hart, Donald Stuart
Isaacs, Peter Sidney
Jency, Gabor
Piper, Claire Jessie Edna

Pusey, Jeffrey
Rowe, Juliet Elizabeth
Telot, Gerard Desire
Whitaker, Christine
(April Session 1973)

Viola

Powell, Shirley Jeanette

Violoncello

Allen, Harriet Elizabeth
Ward, Josephine Charlotte Elizabeth

Double Bass

*Hill, Jane Ann

WIND INSTRUMENTS (*Performing*)

Flute

Bennett, Elizabeth
Saunders, Cathrine Mary
Turpin, Maureen Iris Alexandra

Oboe

Shaw, Bryan Howard

Clarinet

*Challinor, Stephen
*Craven, Leslie John

Trombone

Hardy, Henry Robert

WIND INSTRUMENTS (*Teaching*)

Flute

Winters, Michele Lee

Clarinet

Thompson, Peter Edward

Trumpet

Weeks, Graham Christopher

Trombone

Turner, John Christopher

SINGING (*Performing*)

Bisdorff, Annette
Griffiths, John Wayne
Troup, Valerie Linda

SINGING (*Teaching*)

Gough, Gillian Margaret
Quinn, Teresa Mary
Sugar, Hilary Michelle

HARPSICHORD (*Performing*)

Coates, Robert Mark

* Passed with Honours

Opera and Concert Programmes Summer Term 1973

THE OPERA SCHOOL

June 19th, 21st and 22nd, 1973. Conducted by Richard Austin and produced by Dennis Arundell. Leader of the Orchestra: Jean Fletcher.

Where two names appear against a character in the cast lists, the first mentioned sang on the 19th and 22nd and the second on the 21st.

A Dinner Engagement—*Lennox Berkeley*—Libretto by *Paul Dehn*.

The Earl of Dunmow—Peter Jonas, Martin McEvoy. An Errand Boy—Wayne Griffiths. The Countess of Dunmow—Jacqueline Currie, Mary Davies. Mrs Kneebone (a 'hired help')—Jane Metcalfe, Joy Roper. Susan (daughter of Lord and Lady Dunmow)—Patricia McCord, Jennifer Samson. HRH The Grand Duchess of Montebianco—Mair Davies, Amelia Dixey. HRH Prince Philippe (her son)—Peter Jetles.

Il Tabarro—Giacomo Puccini—Libretto by Giuseppe Adami, specially translated by Dennis Arundell.

Georgette (Michel's wife)—Patricia O'Neill, Jean Copland. Michel (a barge master)—Nigel Waugh, Peter Jonas. Stevedores: Grouser—Richard Brabrooke, Skulker—Timothy Oldroyd, Peter Lewis. Louis David Gussick (a guest artist; RCM Opera School 1970-72). Three other stevedores—Darell Moulton, Philip Curran, Graham Hurley. Organ grinder—Peter Lewis, Timothy Oldroyd. A Ballad-seller—Peter Jetles. Midinettes—Sally Carter, Virginia Cox, Patricia McCord, Hilary Sugar, Lesley Toull. 'The Scavenger'—Skulker's wife—Amelia Dixey, Jane Metcalfe. Two lovers—Lesley Toull, Peter Jetles. Stevedores (off-stage)—Martin McEvoy, Peter Lewis, Timothy Oldroyd, Charles Guard, Wayne Griffiths, Paul Gyton, Colin Howard and Andrew Golder.

Production Manager: Peggy Taylor. Stage Manager: Anna Sims. Electrician: Pauline Elliott. Set for 'Il Tabarro' designed by Frank Stanton, painted by Anna Sims and built by Giuseppe Sorbello. Wardrobe: Marjorie Stanford. Wigs by 'Bert' who together with Joyce Wodeman supervised the 'make-up'.

CHORAL AND ORCHESTRAL CONCERTS

The First Orchestra

Leader: Geoffrey Lynn

June 14th, 1973. Conducted by Mr Michael Lankester.

Concerto for Violin and Orchestra in G minor—*Max Bruch*. Martin Hughes,* soloist. Symphony no. 6 in A minor—*Mahler*.

July 18th, 1973. Conducted by Sir Adrian Boult.

Piano Concerto No. 2 in B flat—*Brahms*. Richard Meyrick,* soloist.

This item was preceded by: A Fugal Overture—*Holst*, conducted by Colin Howard.* The Walk to the Paradise Garden from A Village Romeo and Juliet—*Delius*, conducted by Anthony Howard-Williams. Sinfonia—*William Walton*, conducted by Michael Reed. Triumphal March from *Caractacus*—*Elgar*, conducted by Vaughan Meakins.

The Second Orchestra

Leader: Beatrice Harper*

June 12th, 1973. Conducted by Mr Norman Del Mar.

Symphonic Suite, Gloriana—*Britten*. Concerto No. 4 for Piano and Orchestra in G minor—*Rachmaninoff*, John Forster,* soloist. The Doll's Song from The Tales of Hoffmann—*Offenbach*, Jennifer Samson. La Mer: three symphonic sketches—*Debussy*.

July 11th, 1973. Conducted by Mr Norman Del Mar.

Suite from the Ballet Music, Novissima Visione—*Hindemith*. Piano Concerto for the left hand—*Ravel*, Paul Smith, soloist. Introduction, Willow Song and Ave Maria from Act IV of Otello—*Verdi*, Desdemona—Meryl Drower,* Emilia Fiona Kimm.† Suite from the opera, Le Coq d'Or—*Rimsky-Korsakoff*.

The First Chamber Orchestra

Leader: Claire Piper

June 27th, 1973. Conducted by Mr Harvey Phillips.

Symphony No. 5 in D—*Boyd*. Summer-Night on the river—*Delius*. Conducted by Russel Harris.* Concerto for Piano and String Orchestra in D minor—*Bach*, Yuriko Murakami, soloist. Holberg Suite for String Orchestra—*Grieg*. Symphony No. 10 in D major (The Clock)—*Haydn*. Movement No. 1 conducted by Robert Spearing, 2 and 3 by William Lewis, and No. 4 by Leslie Craven.‡

Leader: Martin Hughes*

July 12th, 1973. Conducted by Mr Harvey Phillips.

Metamorphosen, for 23 solo strings—*Strauss*. Concertino for clarinet and small orchestra—*Busoni*. Martin Burrell, soloist. Conducted by John Forster.* Recitative and Romance, Oh! quante volte, oh! quante, from I Capuleti e i Montecchi—*Belini*. Mary Elizabeth Davies, soloist. Intermezzo from Fennimore and Gerda—*Delius*. Symphony No. 8 in F—*Beethoven*.

The Wind Symphony Orchestra

Leader: Derek Schaaf†

June 25th, 1973. Conducted by Mr Philip Cannon.

Suite from the Water Music—*Handel* *Harty* (arr. *Duthoit*). Concerto for Band—*Gordon Jacob*. Litanies pour le Samedi Saint—*Désiré Dondyne*. Suite Française—*Milhaud*. La Danza—*Rossini* (arr. *Philip Lang*).

The Choir-Training Class and Choral Class

June 6th, 1973. Conducted by Mr Richard Latham.

Four sacred pieces for mixed voices: *Jehova quam multi sunt hostes*—*Purcell*. Sing joyfully unto God—*Byrd*. O Lorde, the maker of althing—*Joubert*. Bring us, O Lord God—*W. H. Harris*. Six part songs for mixed voices—*Perry*. Come, pretty wag and sing; Sweet day, so cool; Music, when soft voices die; Since thou, O fondest and truest; In a harbour green, There rolls the deep. Three Madrigals for mixed voices: Come, follow me—*Bennet*. The Silver Swan—*Gibbons*. Sweet honey-sucking bees—*Wilbye*. The Choir Training Class. *Carmina Burana*: Cantiones Profanae—*Carl Orff*. Meryl Drower,* soprano; John Venning, tenor; Andrew Golder, baritone. The Choral Class and The Choir Training Class. Michael Reed and John Forster,* pianos; Mr Alan Cumberland, timpani; Mr Douglas Milne, Felicity Robinson, Margaret Whitely, Sean Hooper, Lillian Simpson, John Chimes, David Stirling, percussion.

Chamber and Choral Concert

May 23rd, 1973. Orchestral Leader: Claire Piper. Conducted by Mr John Lambert.

Messe Basse, pour voix des femmes—*Fauré*. Sarah Dunstan,† soprano; Timothy Raymond, organ; Members of the vocal ensemble. Three pieces for piano from 'Paysages et Marines'—*Kocchlin*. Richard Bolley. Three Songs for Baritone and Piano—*Fauré*. Michael George,† and Mr John Lambert. 'Tread Softly...' for four guitars—*John Lambert*. Helen Kalamuniak, Charles Stein, Peter Spence and Nicholas Hooper. Requiem for Soprano and Baritone soli, Chorus and Orchestra—*Fauré*. Lynda Russell, soprano; Michael George,† baritone; Timothy Howard, organ; Augmented vocal ensemble and Second Chamber Orchestra.

The Twentieth Century Ensemble

Director: Mr Stephen Savage

June 11th, 1973

Seven in Nomine—*P. Maxwell Davies*. Catherine Saunders, flute and piccolo; Denise Burrows,* oboe; Helen Saunders,† clarinet; Stephen Cooper, bassoon; Paul Pritchard, horn; John Mortimer, Paul Zulo, violins; Yutkin Scow,* viola; Paul Moxon, cello; Catherine Wilson, harp. Conducted by Richard Blackford.†
Cinq Pièces, for Brass Quintet—*Justin Connolly*. Martin Ings, Christopher Scott, trumpets; Michael Limer, horn; Richard Lyon, trombone; Stephen Wassall,† tuba.
Hymnody—*Roberto Gerhard*. Laurence Joyce, flute; Margaret Bryant, oboe; Derek Schaaf,* clarinet; Nicholas Morgan,* horn; Michael Meeks, trumpet; Richard Lyon, trombone; Steven Wassall,† tuba; David Starer, Richard Bolley, pianos; John Chimes, Sean Hooper, Malcolm Neale, Felicity Robinson, percussion. Conducted by Stephen Savage.
Refrains and Choruses, for Wind Quintet—*Harrison Birtwistle*. Philippa Davies,* flute; Christopher O'Neal, oboe; John Payne,* clarinet; Richard King,* bassoon; Paul Pritchard, horn. Conducted by Mr Colin Bradbury.
A Visit to the Castle—*Peter West*.* Alexa Turpin,† flute; Richard Habershon, clarinet; Peter Isaacs, violin; Christopher Barritt, cello; Margaret Kettel, Lillian Simpson, Stephen Whittaker, percussion; Christopher Kite, piano; Russell Harris, tape superposition; Roy Jackson, an actor (from the University of Bristol); Richard Johnson, lighting; Jo England, choreography; Frank Bradley, stage manager (the latter from the Royal College of Art). Conducted by Mr Stephen Savage.

Concert of Renaissance and Baroque Music

May 31st, 1973

Trio Sonata in C major for Baroque Flute, Treble Recorder with Cello and Harpsichord Continuo—*Quantz*. Early Italian Lute Solos: (a) Fantasia, (b) De tous bien plaines—*Capriola*. Viol Consorts: (a) Prelude—*Weekes*, (b) Pavan—*W. Lawes*, (c) In Nomine—*Purcell*. Lute Duets: (a) Fantasia—*Milano/Mataleri*, (b) J'ay pris amour, and (c) Qui passa—*Spinaccino*. Consort Songs: (a) In terrors trapped—*Anon.*, (b) Venus's birds—*Bennet*, (c) Come to me, grief—*Byrd*, (d) This merry pleasant spring—*Anon.*. Baroque Lute Solo: Fugue in G minor (BWV 1000)—*Bach*. Recorder Consorts: (a) Sinfonie and Galliard—*S. Rossi*, (b) Fantasia—*Wilbye*, (c) Suite Pavan, Galliard, The Night Watch, Heigh-Ho Holiday—*Holborne*. Concerto for two Recorders, Harpsichord and Strings in F major (BWV 1057)—*Bach*. Stephen Wilder,† harpsichord; Nicholas Hayley, Alison Bury, treble viols and violins; Annette Isserlis, tenor viol and viola; William Bower, tenor viol and baroque lute; Timothy Crawford, Nigel North, bass viols; Christopher A. Wilson, lute; Diane Kadich, soprano; Recorder section: Nancy Smith, descant and treble; Leila Ward, treble and bass; Richard King,* Audrey Douglas, Joanna Goodall, trebles; Michael Winters, descant; Jill Anderson tenor; Philippa Davies,* baroque flute; Caroline Brown, cello; Lesley Drury, violone.

Serata Italiana

May 8th, 1973

Three Arias for Soprano and Piano: (a) Se tu m'ami—*Pergolesi*, (b) Tu mancavi a tormentarmi—*Cesti*, (c) Danza, danza fanciulla—*Durante*. Veronica Prideaux, Stephen Wilder.† Two Arias for Tenor from Orfeo: (a) Rosa del ciel, (b) Vi ricordo, o boschi ombrosi—*Monteverdi*. Richard Brabrooke, Robert Woolley, *harpsichord*; Timothy Crawford, *viola da gamba*. Three Arias for Soprano and Piano: (a) Care Selve—*Handel*, (b) Mi lagnero tacendo—*Rossini*, (c) Nebbie—*Respighi*. Rosemary Ikin, *soprano*; Diane Kadiche, *piano*. Two Arias for Soprano and Piano: (a) Convien partir (La Figlia del Reggimento)—*Donizetti*, (b) La pastorella (Serate Musicali)—*Rossini*. Helen Watkins, John Stafford. Two Neapolitan Songs: (a) Fenesta che lucive—*arr. Palardi*, (b) Santa Lucia—*arr. de Meglio*. Rodney Gibson, *counter-tenor*; David Harpham, *piano*. Aria for Baritone and Piano: Bella siccome un angelo (Don Pasquale)—*Donizetti*. Andrew Golder, John Stafford. Two Arias for Coloratura Soprano and Piano: (a) Sovra il sen la man mi posa (La Sonnambula)—*Bellini*, (b) Tu che di gel sei cinta (Turandot)—*Puccini*. Yvonne Hopton, Stephen Wilder.† Aria for Baritone and Piano: L'esule (Composizioni da Camera)—*Verdi*. Stephen Dowson, Angela Müllbauer. Aria for Soprano and Piano: Vissi d'arte (Tosca)—*Puccini*. Lois Holt, Carol Wells. Two Duets from 'Serate Musicali': (a) La pesca, (b) La regata veneziana—*Rossini*. Hilary Sugar, *soprano*; Diane Kadiche, *mezzo-soprano*; John Stafford, *piano*.

Exchange Concert

Students of the Konservatorium für Musik, Bern

May 10th, 1973

Elsbeth Fehlmann—*soprano*. Sophie Arbenz—*violin*. Emmy Kipfer—*piano*.

Aria, L'amerò, sarò costante from *Il Re Pastore*, for Soprano, Piano and Violin—*Mozart*. Chaconne from the Partita in D minor for Violin solo—*Bach*. Seven Songs for Soprano and Piano: (a) Morgen, (b) Das Bächlein, (c) Winterweihe, (d) Du meines Herzens Kronelein, (e) Wie sollten wir geheim sie halten, (f) Die Nacht, (g) Zueignung—*R. Strauss*. Sonata No. 2 in D for Violin and Piano—*Prokofiev*.

Cobbett Prize Concert

June 5th, 1973. Adjudicator—Mr Lennox Berkeley.

Wind Quintet—*Philip Taylor*. Anthony Pringsheim, *flute*; Susan Smyth,† *oboe*; Derek Schaaf,* *clarinet*; Michael Doré, *horn*; William Bond, *bassoon*. String Quintet—*Ronan Magill*. Linda Speck,* Ian Rhodes,† *violins*; Anne Rycroft,* *viola*; Jennifer Musket,* Sally Talbot, *cellos*. Khororod for Five Voices Wind Quintet—*Philip Sparke*. Alexa Turpin,† *flute*; Margaret Bryant, *oboe*; Derek Schaaf,* *clarinet*; Michael Doré, *horn*; John Holland, *bassoon*. String Quartet in six movements—*Arvid Anderson*. Claire Piper, Janice Heath, *violins*; Sally Thyer, *viola*; Harriet Allen, *cello*. Prologue—*Simon Desorgher*. Paul Hillier, *baritone*; Paul Reynolds, Graham Bolton, *trombones*; Simon Desorgher, *director*. Findhorn—*Nicholas Hooper*. Rosemary Shepherd, *piano*; David Presly, *oboe*; Stephen Cooper, *bassoon*. Reaction—*Jeanne Zaidel*. Jennifer Musket,* *cello*; Lilian Simpson, *percussion*; Jeanne Zaidel, *piano*; Richard Bolley, *director*. Slums—*Russel Harris*. Christopher Scott, Martin Ings, *trumpets*; Peter Blake, *horn*; Richard Lyons, *trombone*; Lilian Simpson, *percussion*; Peter West,* *live electronics*; Russell Harris, *director*.

Concert by The McCarthy Choir

May 24th, 1973. Arranged and conducted by John McCarthy.

Happy Wanderer—*Moller*. You need a friend—*Kohan*. Grandfather's Clock—*trad.* Hawaiian Medley: (a) Aloha Oe—*trad.*, (b) Sweet Leilani—*trad.*, (c) Pagan Love Song—*Broen*, (d) War Chant—*Noble*. Ave Maria—*Schubert*. Camelot (selection)—*Loewe*. Sabbath Prayer; Sunrise, Sunset—*Bock*. Love Story—*Lai*. Widdecombe Fair—*trad.* Zemer Lach—*trad.* Gingerbread Man—*Le Grand*. Michelle; Those were the days, my friends!—*Lennon and McCartney*. Chattanooga—*Warren*. Air from Suite in D—*Bach*. Dem Bones—*trad.* Moon River—*Mancini*. Gypsies, Tramps and Thieves—*Stone*. Flash, Bang, Wallop—*Mason*.

Chamber Concert

May 15th, 1973

Variation on a theme of Corelli, for Piano, op. 42—*Rachmaninoff*. Olivia Sinclair,* Duo for Violin and Piano in A major, D. 574—*Schubert*. Geoffrey Lunn, John Fraser. Tryptych, for Piano—*Arthur Bliss*. Andrew Ball. Piano Trio in D minor, op. 49—*Mendelssohn*. Barbara Westphal, *violin*; Martin Balkwill, *cello*; Kimberly Schmidt,* *piano*.

Recitals

May 3rd, 1973

Leslie Craven—*clarinet*. Michael Reed—*piano*. Kimberley Schmidt*—*piano*.

Grand Duo Concertant for Clarinet and Piano, op. 48—*Weber*. Piano Sonata No. 3 in A minor, op. 28—*Prokofiev*. Fantasy: Sonata for Clarinet and Piano—*Ireland*. Sonata for Piano, op. 26—*Samuel Barber*. Sonata for Clarinet and Piano—*Poulenc*.

May 9th, 1973

Roger Chase*—*viola*. Fiona Kimm†—*mezzo-soprano*. Simon Nicholls*—*piano*.

Sonata for Violin and Piano—*Arnold Bax*. Two Songs with Viola obbligato, op. 91: (a) Gestillte Sehnsucht, (b) Geistliches Wiegenlied—*Brahms*. Trois Chansons de Bilitis—*Debussy*. Ballad for Viola and Piano—*Vaughan Williams*. Seven Popular Spanish Songs—*de Falla*.

*denotes Scholar

†denotes Associated Board Scholar

‡denotes Exhibitioner

NEW STUDENTS

CHRISTMAS TERM 1973

Aistrop, Graham	Fitzgerald, Patrick	Naylor, Joy
Al-Arab, Thurayya	Fitzpatrick, Nora	Newham, Karen
Alford, Janice	Forbes, Coralie	Nicholson, Linda
Allan, Jane	Foster, Mark	Niver, Karen
Aylwin, Richard	Fulford, Lorna	Niver, Michael
Baird, Kenneth	Gaffney, Naomi	Norman, Christopher
Barker, Bernard	Garrett, Annabelle	Nunn, Ruth
Barritt, Paul	Gascoyne, Sheila	O'Neill, Susan
Beard, Julia	Gayoso, Isabel	Palmer, Christopher
Bendelow, Paul	Gibson, Martin	Partridge, Shelagh
Berget, Paul	Glendinning, Alison	Passey, Lynne
Beswick, Kate	Gould, Sharon	Pearce, George
Betts, Clive	Gourlay, James	Pemberton, Magdalen
Boddington, Joanne	Greaves, Janice	Penny, Michael
Boodle, Christopher	Greed, David	Pierce, Eluned
Born, Georgina	Greenlaw, Verina	Pierce, Stephen
Bradley, Kevin	Guy, Christopher	Posnett, David
Britten, Anthony	Haddelsey, Julia	Poulter, David
Brown, Emily	Hamilton, Caroline	Purver, John
Brownridge, Kevin	Harriott, Christine	Rosette, Howard
Burridge, Janis	Hazelton, Julia	Ryllah, Frances
Burrows, Paul	Healey, Andrew	Sanders, Patricia
Calver, Richard	Heath, Martin	Sanders, Peter
Cambridge, Maurice	Heskins, Neil	Searle-Barnes, Paul
Campbell, Jane	Hill, Stephen	Shannon, Pamela
Carroll, Paul	Hobbs, Barbara	Shepherd, Catharine
Cartledge, Lucy	Hogg, Kathleen	Shute, Audrey
Cartledge, Sophy	Holly, Susan	Sidley, Lesley
Chute, Carolyn	Horsey, Alan	Solloway, Stephen
Clack, Valerie	Jackson, Hilary	Staley, Randy
Clarke, Andrew	James, Kenneth	Stanford, Susan
Clark, Ian	Johnson, Bruce	Starer, Keren
Cleobury, Julia	Jones, Steven	Stark, Peter
Cohen, Susan	Judd, Rosalie	Stechley, Konrad
Coleman, Sarah	Kamikubo, Yoshimi	Stirling, Penelope
Coleridge, Robert	Kay, Alison	Stobart, John
Colley, Ian	Kelly, Martin	Stockford, Jane
Cook, Josephine	Kendall, William	Sutherland, Clare
Cook, Michael	Knights, Andrew	Sutton, David
Cooper, Christina	Lamah, Robert L.	Sutton, Sarah
Cordwint, Sarah	Laing, Jenny	Sutton, Timothy
Coverdale, Simon	Lawton, Jayne	Takenouchi, Aleksei
Cowley, David	Lee, Gillian	Taylor, Leon
Creswick, Bradley	Leslie, Kevin	Thomas, Phillip
Cullen, Ruth	Lewis-Manning, Nichola	Thompson, Geoffrey
Curnow, Ian	Livingstone, Kathleen	Thornton, Edward
Darke, Valerie	Love, Fiona	Tillard, Francoise
Davies, Jennifer	Loveday, Beatrice	Tong, Brenda
Davies, Sally	McGowan, Peter	Turner, Robin
Davis, Deborah	McKee, David	Verney, Helen
Denyer, Trevor	Maclean, Neil	Wade, Barbara
Devenport, Peter	Manley, Paul	Walker, Rosemary
De Wet, Maria	Manning, Barbara	Walter, Christopher
Dobson, Peter	Marshall, Julian	Warren, Crispin
Dorothy, Rodney	Marshall, Linda	Waterfield, Margaret
Drummond, Stewart	Martin, Richard	Webberley, Stephen
Duncan, Laurie	Marx, Julian	Westerhout, Lisa
Duncan, Robert	Mason, Barry	White, Ian
Dyer, Howard	Matsamura, Michiko	Wilkes, Patrick
Dobie, Fiona	Metcalfe, Ruth	Willis, Jeremy
Dove, Glenda	Mills, Engenie	Willoughby, Nigel
Emm, Peter	Montgomery-Campbell, Muchsin	Wood, Jacqueline
Emney, Mark	Moore, Robert	Wyatt, Simon
Encinas, Marta	Morgan, Kevin	Yates, Stephen
Field, Patricia	Moroney, Helena	Young, Paul
Fingerhut, Margaret	Morton, Richard	
Fitz-Gerald, Mark	Mott, Barbara	

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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